JIMMY WEBB "I DIDN'T THINK I COULD GET THROUGH SOBER"

RECORD COLLECTOR

RECORD COLLECTOR EST. 1979

133 REVIEWS
NEIL YOUNG, ASSOCIATES, CHARLES MINGUS, ARCADE FIRE... & MORE!

EXCLUSIVE EXPLOSIVE NEW INTERVIEWS
WITH ALL 4 ORIGINAL MEMBERS!

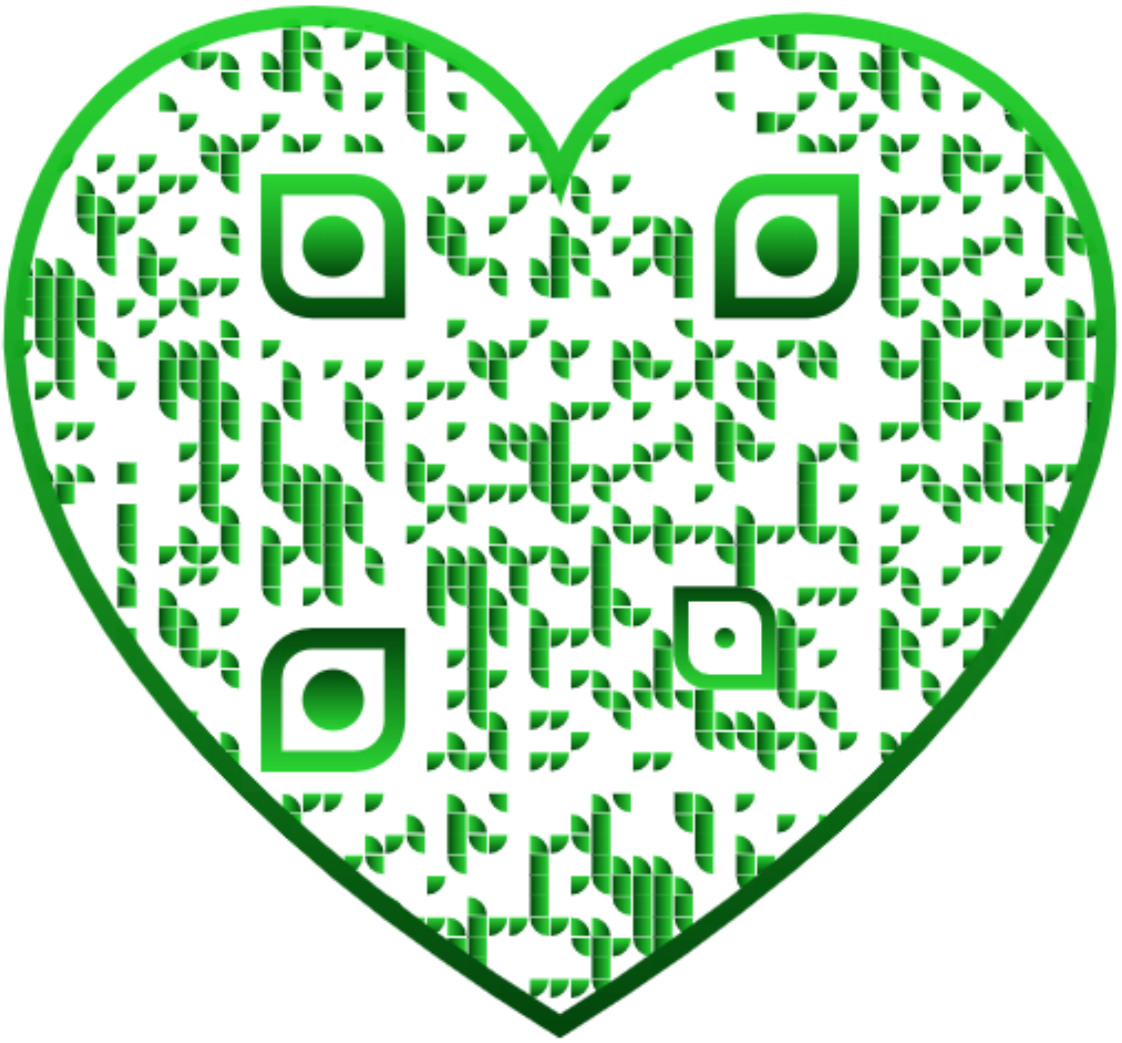
SEX PISTOLS

JOHN LYDON, GLEN MATLOCK, STEVE JONES, PAUL COOK on...
INFAMY, LEGACY & THE FALL-OUT OVER DANNY BOYLE'S *PISTOL*
PLUS! WHY GOD SAVE THE QUEEN IS WORTH MORE THAN EVER
+ PISTOLS DISCOGRAPHY

WIN! OVER £200 WORTH OF BOX SETS & VINYL

FOUR TOPS | DREAM THEATER | THE dB's | THOMAS LEER & ROBERT RENTAL

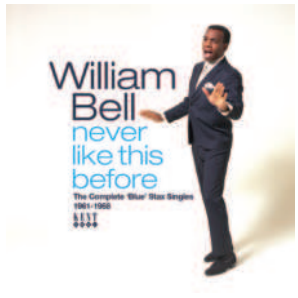
9 770261 250285 06
JUNE 2022 No. 532 £5.95
www.recordcollectormag.com



New releases for June 2022

Ladies Sing The Boss:
The Songs Of Bruce Springsteen
CDTOP 1607
Nineteen female-fronted cover versions, bringing a new perspective to the Bruce Springsteen songbook.

Lonnie Liston Smith &
The Cosmic Echoes
Cosmic Funk
HIQLP 088 (LP)/ CDBGPM 278/ Digital
A real gem from Lonnie Liston Smith's early years in the studio. Lonnie plays both acoustic and electric piano on the record. LP is 180g black vinyl in gatefold sleeve.



William Bell / Never Like This Before
The Complete Blue Stax Singles 1961-1968
CDTOP 510
This legendary soul man's Complete 1960s Blue Stax singles, together for the first time on one CD.

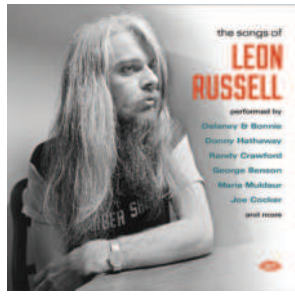
FROM THE VAULTS:

Can I Be A Witness
Stax Southern Groove
CDKEND 507
Rarities and unreleased material from the uptempo end of the Stax catalogue. 11 tracks have not been available until now.

Everybody Makes A Mistake
Stax Southern Soul Volume 2
CDKEND 499
A second helping of Stax rarities and unreleased tracks, following on from 2012's "Nobody Wins".

Nobody Wins
Stax Southern Soul 1968-1975
CDKEND 370
21 Southern Soul tracks that mix previously unreleased, rarities and a sprinkling of classics to shine a light on the vast and unprecedented quality of the acclaimed Stax label of Memphis.

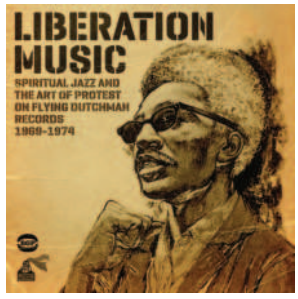
Hurdy Gurdy Songs
Words & Music By Donovan 1965-1971
CDTOP 1595
A kaleidoscopic trip into the craft of one of the most covered and influential British songwriters of the 60s. Includes eclectic readings of hits and deep cuts, including some never recorded by Donovan himself



The Songs Of Leon Russell
CDTOP 1590
Songs from the Mad Dogs & Englishmen concertmaster's colossal catalogue performed by other artists, including several released before his name became known and others from after his popularity had subsided.

You Showed Me
The Songs Of Gene Clark
CDTOP 1611
Gene Clark was one of last century's most gifted songwriters. These eclectic interpretations of songs drawn from his time with the Byrds through to 1974's solo masterpiece "No Other" provide the irrefutable proof.

For The Good Times
The Songs Of Kris Kristofferson
CDTOP 1574
A deep dip into the impressive catalogue of one of the USA's finest songwriters. Classics and obscurities bridging country, soul, rock and pop, many on UK CD for the first time.



Liberation Music: Spiritual Jazz And The Art Of Protest
CDBGPD 259
Bob Thiele's Flying Dutchman record label started out as a collision of politics and spiritual jazz. This compilation uses music, poetry and speeches to tell the story of those radical early years.

Lonnie Liston Smith
Expansions
HIQLP 067 (LP)/ CDBGPM 263/ Digital
The classic jazz funk masterpiece, one of the finest albums of the 1970s, mastered from original first generation tapes and sounding better than ever.

The Revolution Will Not Be Televised
Gil Scott-Heron
BGPD 306 (LP)/ CDBGPD 305/ Digital
The jazz poet's finest Flying Dutchman recordings, as originally compiled in 1974. CD edition includes an additional nine tracks from his first three albums.

This Is Fame 1964-1968
KENT2 504 (2LP)/ CDKEND 494
Between 1964 and 1968, Rick Hall's Fame label became a southern soul powerhouse, as demonstrated on this compilation, which combines the very best of the released material with recordings that remained unissued at the time.

Clarence Carter
This Is Clarence Carter / The Dynamic Clarence Carter - And More
CDKEND 444
Clarence Carter's first two albums from 1968 and 1969, plus five previously unheard 1966/7 cuts.

Clarence Carter
Testifyin' & Patches With Bonus Tracks
CDKEND 470
Recorded at FAME in 1969 and 1970, the great southern soul man's third and fourth albums, with bonus tracks making their CD debut.

68
Dream Theater

62
The Four Tops

78
The dB's

SUBSCRIBE TODAY
AND GET A FREE RRPG 2022
PAGE 143

TRACKLIST

FEATURES

54 JIMMY WEBB Still writing and performing at 75, the writer of Wichita Lineman and MacArthur Park has a fair few stories to tell. Includes drunken Beatles, inquiring Elvis and rugby pitch invasions with Richard Harris

62 FOUR TOPS Founding member Abdul "Duke" Fakir looks back on a seven-decade career. He won't dwell on the bad times, but there are plenty of good ones to remember

68 DREAM THEATER Since the late 80s, this Boston band have consistently broken new ground for progressive metal. They tell us why DT is "The best job in the world"

74 THOMAS LEER As his groundbreaking 1979 album with Robert Rental, *The Bridge*, is reissued, we shine a deserved light on a relatively unsung Scottish synthpop pioneer

78 THE dB'S They may have been uncomfortable with the "power pop" tag but this North Carolina quartet were quietly influential, as a new compilation illustrates

82 COVER STORY
THE SEX PISTOLS
Forty-five years since hijacking the Queen's silver jubilee, the Sex Pistols are depicted in a new TV series. John Lydon does *not* approve, and is typically forthright in his views of his old band as well as his groundbreaking work with the still-touring PiL. Messrs Cook, Matlock and Jones, unsurprisingly, take a different view. Along with a two-page discography we also look at the incredible afterlife of that uber-rare A&M pressing of God Save The Queen

NEWS

8 NEWS Details of a huge auction of KISS memorabilia, a chat with Cave In, plus news of new vinyl pressing plants opening up

20 THE VINYLIST Stereolab's Tim Gane, The Association and truckloads of new waxings

COLLECTING

26 THE COLLECTOR Author and record label executive Nabil "Son of Roy" Ayers

28 VALUE ADDED FACTS Alice Clark, DAF, Teddy Pendergrass, Eno and more

32 DIGGIN' FOR GOLD Brothers Butch, Maki Asakawa and a Velvets talkie 7"

36 MOST WANTED Hefty bids received for An Elvis single and Johnny Cash poster

REGULARS

6 FOR THE RECORD Readers remember Roxy and Bowie and compare shopping bags

40 NOT FORGOTTEN Klaus Schulze and Bobby Rydell are among the recently passed

OPINION

42 BOB STANLEY Pop's transatlantic gap

44 IAN McCANN wonders: are any of The Godfather's LPs actually much good?

46 DAVID QUANTICK The artists that seem to have influenced themselves

48 LUKE HAINES loves going on tour

50 TALKING HEADS Seeking answers from Mike Batt, Tony Haynes and others

52 33 1/3 minutes with Edgar Winter

REVIEWS

98 FROM THE VAULTS Reissues and comps from The Associates, Neil Young, Norah Jones and more reviewed

108 NEW ALBUMS Porridge Radio, Arcade Fire and Everything Everything are among numerous new releases scrutinised

114 BOOKS New tomes focus on subjects including Bowie, Dylan and the Four Tops

116 SINGLES Josef K, Andy Partridge and Wedding Present 7"s get a first listen

128 LIVES Shows from The Who, Rick Wakeman and 10cc witnessed

READER SERVICES

118 CLASSIFIED LISTINGS

132 GIG GUIDE Upcoming tours plus a chat with Embrace's Danny McNamara

134 SUBSCRIPTION SPECIAL OFFERS

136 STOCKISTS Includes Shop Of The Month

CODA

138 COMPETITIONS & CROSSWORD
The next clue in the quest to bag a £600 vinyl flight case, plus T.Rex box sets to win

140 BIRTH! SCHOOL! WORK! DEATH!
Paddy Considine's formative records

142 UNDER THE RADAR Late 80s indie psychedelicists The Chemistry Set

144 THE ENGINE ROOM Unsung heroine of 50s and 60s rock'n'roll Sharon Sheeley

146 10 OF THE BEST Flora Purim

Photo (dB's): Stephanie Chernikowski

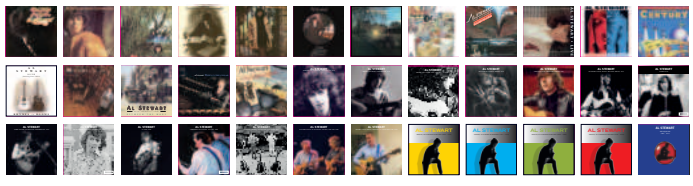
AL STEWART
THE ADMIRALTY LIGHTS
50 DISC DELUXE BOX SET
The definitive collection from the legendary Singer-Songwriter

Al Stewart's sixty-year career in music has made him one of the most successful folk-rock artists the British Isles have ever produced. *The Admiralty Lights* shines a light on how a Skiffle-mad kid from Bournemouth conquered the world.

***The Admiralty Lights* is the new career spanning, definitive collection of Al Stewart's work. Comprising 50 discs, this deluxe box set follows the legendary singer-songwriter from humble beginnings in 1964, to global stardom in the '70s, through to his most recent recordings in 2009.**

- 21 Discs of Newly Remastered Studio Albums
- 18 Discs of Live Recordings
- 3 Discs of BBC Sessions from 1965 - 1972
- 8 Discs of Demos, Outtakes and Rarities from 1964 - 2008
- 160 Page Hardback Coffee Table Book featuring Comprehensive Liner Notes, an In-Depth Interview with Al Stewart and Rare Photographs, Memorabilia and Ephemera
- 24 Page Collectors' Book detailing all the Rare Recordings in the set
- 'Year of the Cat' Print individually signed by Colin Elgie
- 'Last Days of the Century' Poster

RELEASE DATE 3RD JUNE 2022



Madfish. madfishmusic.com/store

www.recordcollectormag.com

RECORD COLLECTOR

June 2022 Issue 532

7th Floor, Vantage London
Great West Road
London TW8 9AG
Telephone 020 8752 8172

© Richard Young Gallery

EDITOR **Paul Lester** paul.lester@metropolis.co.uk
Contact Paul about cover stories, features and The Collector.
NEWS EDITOR/STAFF WRITER **Tim Jones** tim.jones@metropolis.co.uk
Contact Tim about news, Talking Heads, RC Investigates and gigs.
SPECIAL PROJECTS/BOOKAZINES TEAM *Contact* **Paul Lester**
REVIEWS EDITOR **Niall Doherty** rc.reviews@metropolis.co.uk
Contact Niall about album, book and DVD reviews.
SUB-EDITOR **Johnny Sharp**
EDITORIAL ASSISTANCE **Charles Donovan** rc.content@metropolis.co.uk
Contact Charles about Value Added Facts and Diggin' For Gold.
RARE RECORD PRICE GUIDE **Ian Shirley** ian.shirley@metropolis.co.uk
Contact Ian about Value Added Facts and RRPG.
GROUP ART AND PRODUCTION EDITOR **Val Cutts**
DEPUTY ART AND PRODUCTION EDITOR **Peter Barry**
DESIGNER **Bruno Irace**
ADVERTISING MANAGER **Bill Edwards** bill.edwards@metropolis.co.uk 020 8752 8176
LISTINGS/CLASSIFIED listings@recordcollectormag.com 020 8752 8172
LIVE ADVERTISING **Nick Taylor** nick@alive-advertising.com 07941 715815
MARKETING MANAGER **Kiran Summan** kiran.summan@metropolis.co.uk 020 8752 8126
SUBSCRIPTIONS/STOCKIST MANAGER **Sue Maritz** subscriptions@metropolis.co.uk
SUBSCRIPTIONS HOTLINE **020 8752 8193 Mon-Thur 9am-3pm, Fri 9am-1pm**
COMMERCIAL MANAGING DIRECTOR **David Saunders** david.saunders@metropolis.co.uk

Published by Diamond Publishing Ltd. A member of the Metropolis Group
Printed by PCP. Distributed by MarketForce UK Ltd

The *RC* staff's favourite... Sex Pistols track

PAUL LESTER **God Save The Queen**
Can't be one of the boring album tracks or B-sides – has to be one of the singles that, on contact with the public air, still seems to *ignite the cosmos*. No future? Starting to sound a little *too* prescient…

TIM JONES **God Save The Queen**
Because it's as relevant now in the Platinum Jubilee year as back in '77, and still no sign of the demise of the regime. Viva la republic! When are we gonna get proportional representation?!

JOHNNY SHARP **Anarchy In The U.K.**
One of rock'n'roll's greatest statements of intent. And it must have sounded utterly berserk coming out of a radio in 1976.

NIALL DOHERTY **Pretty Vacant**
Perfect intro, perfect riffs, perfect snarling vocals and a groove that sounds like it's about to fall over but never does: the Pistols at their alchemical peak. And no, mum, he's not saying that, he's saying "vacant".

CHARLES DONOVAN **God Save The Queen**
For its bold, splenetic ferocity. It's a shame, though not entirely unpredictable, that Lydon now harbours more conciliatory feelings about the monarchy.

VAL CUTTS **God Save The Queen**
As a 15-year-old swot when this was released, who listened to Bread, James Taylor and Manilow, I didn't appreciate these naughty boys at all. Now I can salute the Pistols performance, and just wish that I'd bought myself a copy on A&M.

PETER BARRY **Anarchy In The U.K.**
Because $%^%!^ SH^ty BiSCUITs, AnD FUel PriCES!

BILL EDWARDS **Did You No Wrong**
Often overlooked bluesy B-side from a band that failed to put out a dud track.

IAN SHIRLEY **God Save The Queen**
Bought it when released and can still recall the thrill of playing it loud - constantly. Still got it, too…

STEVE BURNISTON **God Save The Queen**
A thunderous, unforgettable classic that still sounds incredible some 45 years later.

Nothing in this publication may be reproduced without the written permission of the publishers. Opinions expressed by the writers are not necessarily those of the Editor or Diamond Publishing. *Record Collector* cannot and does not warrant that the advertisers whose advertisements appear within this publication are bona fide. Readers intending to purchase goods or services from advertisers should make their own enquiries if in any doubt. Every endeavour has been made to ensure that the information published in this magazine is accurate. Neither the publishers nor their agents can be held responsible for any errors or omissions; nor shall they be liable for any loss or damage to any person acting on the information contained in the magazine. Metropolis Group respects the privacy of every person for whom we have personal data. We comply with data protection legislation such as the Data Protection Act 1998 and the General Data Protection Regulation which regulates the processing of data and ensures that your data is processed fairly and lawfully, is kept secure and only that data necessary for any processing is kept. You can see our privacy policy at www.metropolis.co.uk/privacy

Copyright © 2022 Diamond Publishing Ltd

Founded in 1979 by Sean O'Mahony

recycle
When you have finished with this magazine please recycle it.

THE BLACK KEYS
Dropout Boogie
Patrick
Danny
THE NEW ALBUM
OUT NOW
nonesuch
nonesuch.com

For The Record

rc.editorial@metropolis.co.uk
www.recordcollectormag.com
Record Collector Magazine
@RecCollmag
RecordCollectormag
@recordcollectormag

SEND YOUR PRAISE, MISSIVES AND CALLS FOR THE DEIFICATION OF ROB HUGHES TO:
rc.editorial@metropolis.co.uk, or to *Record Collector*, 7th Floor, Vantage London, Great West Road, TW8 9AG, or via social media

Hello, and welcome to RC532

Now, of all times, you could probably do with some good news. How about this: we report, in these pages, the "continued growth of new physical music sales", with vinyl (and CD) revenues up and BPI research revealing that, in 2021, non-reissue albums increased their share of the UK vinyl LP market by 43%. There's more: rock albums provided 60% of all new physical album sales while a survey of 1,000-plus people concluded that 20% of UK adults who'd bought music in the last year did so by purchasing vinyl. It's nice to be on the right side of history.

Our cover stars this month, probably more than any other band, forced music lovers and record collectors to take sides and make choices. I remember listening to Capital Radio and 'Little' Nicky Horne's *Your Mother Wouldn't Like It* show – an oasis of Floyd and Zep, Little Feat and Steely Dan, Be-bop Deluxe and Sutherland Brothers & Quiver – one fateful night in autumn 1976, when he announced, defiantly, that he wouldn't be playing Sex Pistols' debut single, Anarchy In The UK, for the simple reason that, as he declared, "I don't think it's very good". Rather than delight that there would be no incursion into this soft rock/prog idyll by these upstarts, I actually felt disappointed with Horne and his defensive response to the radical and new. There was no room in rock, I believed even then, for the reactionary and closed-minded. Besides, my assumption was that, if you really liked – *got* – Steely Dan, you'd probably like Sex Pistols, too: *"Showbusiness kids making movies of themselves/You know they don't give a fuck about anybody else"*? This cutting critique that opens Side 2 of the Dan's *Countdown To Ecstasy* could have come from the pen of Johnny Rotten himself. One of my favourite parts of Johnny Sharp's riveting interviews with the lords of misrule – amid all the harsh reassessments and wistful reminiscences of their wild youth – is where guitarist Steve Jones admits to his fondness for Becker & Fagen. Such a poignant upturning of received knowledge. If the imminent Danny Boyle TV series, *Pistol* – the one that has caused so much rancorous feeling recently between the Rotten and Jones/Matlock/Cook camps – is half as revealing as that, it'll be the most gripping small-screen entertainment of the year.

Hope you enjoy the Pistols piece – and the articles on and interviews with Jimmy Webb, Dream Theater, Four Tops, The dB's, Thomas Leer & Robert Rental, Associates, Neil Young, Charles Mingus and all the rest – and see you next month,

Paul Lester

GLAM SANDWICH

Thank you for your cover feature on David Bowie and Roxy Music [*RC* 531], which brought back many happy memories. In 1971, when I was Music Editor for *Gollum*, the student newspaper of Blackpool Tech (Blackpool College Of Technology & Art), I was approached by a local St Joseph's Catholic high school student called Larry Cassidy (he of Section 25 Factory Records fame) with questions about how to print multiple copies of an "underground" newspaper called *Forbidden Fruit* that he and a few friends had put together with articles critiquing the school and teachers/priests. I told him that I could run off 30 or so copies on our office mimeograph machine at no cost.

Unfortunately, before Larry was able to distribute the first issue, he was caught with all the copies in his school desk. Larry was extremely bright and artistic. He was obsessed with music, counter-culturally inclined and possessed a wicked sense of humour. We quickly became friends and kept in touch until his tragic passing in 2010 at the young age of 56.

There was a great little record shop in Blackpool in the early 70s with a small café in the back. The shop was run by two charming gay guys who had a massive dog to protect themselves from the less enlightened members of the town. Students from Blackpool Tech and St Joseph's (St Joe's) would meet there at lunchtime for a grilled cheese sandwich and a cup of tea while being serenaded with the latest record albums. This is where we heard the Roxy Music album for the first time, where it was in heavy rotation for several weeks... and we really didn't know what to make of it. The music seemed to be composed of so many different elements and echoes of previous eras. The album was intriguing, to say the least. What really sold me on Roxy was when we saw them supporting Alice Cooper at Empire Pool Wembley on 30 June 1972. Larry and I were big fans of the Alice Cooper band at the time. They were in the UK for one show only and two British MPs were trying to get them banned because they were considered a threat to children's morals. We saw them as absurdist macabre theatre that rocked. The Alice Cooper band, formed in the mid-60s, were all extremely talented musicians. By the time they headlined Wembley, they had become a seasoned crew of consummate showmen, playing tight, muscular hard rock, but with pop melodies, exhilarating choruses, outrageous style, and schlock humour.

When Roxy were announced as the support act for Alice Cooper, we were determined to get tickets to check out this weird new group. The day of the concert, Larry drove us down to London in his blue van with Pink Fairies, Hawkwind and Alice blasting from the tape deck.

At Wembley, Roxy Music were very low-key, subdued even, and didn't move around much onstage, concentrating on the musical performance and creating a moody, otherworldly aural atmosphere with a strong emotional core. Letting the music speak... but what language was it? We were at least somewhat familiar with the songs and, as the performance continued, eventually all the disparate parts of the Roxy sound coalesced into a mesmerising whole, resulting in a marvellous musical epiphany.

The next time I saw Roxy was six months later at Lancaster University, on 24 November 1972, when they were touring the *For Your Pleasure* album. Eno was still with them and, by this time, they had developed a visually stunning show to complement the music. For instance, towards the end of Re-Make/Re-Model, right before his short solo, Andy McKay jumped onto the drum riser and dramatically launched himself towards the front of the stage, making a perfect landing as he commenced to play his sax. That night was probably the best musical performance I've ever witnessed.

That is, with the exception of a 30 June 1972 concert in Preston, featuring Ziggy Stardust And The Spiders From Mars. Preston Public Hall was less than half full on the night and we were able to stand a few feet from the front of the stage (no barriers), a few feet from Ziggy and the boys. A mind-blowing experience!

Of course, when it comes to thrilling experiences, it's hard to top having two of my music books favourably reviewed in *Record Collector*: *Super Scratch* (about Lee Perry) in 2000 and *Yellow Magic Orchestra* in the Christmas 2020 issue. Thank you for a most entertaining and informative magazine.

Gary Simons, email

TULL ON EARTH

No more, no more, no, no, no, no, no more, no more, no more bloomin' Jethro Tull! [*RC* 529]

Now go and stand in the corner on one leg with a piccolo up your nose. Jethro Bloomin' Tull, indeed. Bah!

J Atkinson, Luton

BAG TRADE

Just checking in to say I enjoyed Jason Draper's article on record shop bags [*RC* 531]. Many record collectors take an interest in this packaging, whether casually or as avid acquirers of these artefacts. One thing that has always intrigued me, though, is the oft-cited claim that Spillers in Cardiff dates back to 1894, as indeed they promote on the bag shown in Jason's piece. Older sleeves, however,

I Was There

A reader's recollection of a key music event

This month: Bath Festival of Blues, 28 June 1969

It's a couple of months after my 15th birthday, it's early on a Saturday morning in June, and I'm with my girlfriend Liz and our friend Valda, waiting for a coach bound for the Bath Recreation Ground. The reason: I'm about to be introduced to live music. And what an introduction: Led Zeppelin, Fleetwood Mac, John Mayall, Ten Years After, The Nice, Chicken Shack, Blodwyn Pig, Colosseum, Taste, Keef Hartley… the list goes on. Ticket price: 18/6d (92.5p). We never had it so good.

Around mid-morning, we arrive at the festival "site" in the heart of Bath. The crowd is growing but we have no problem finding a suitable piece of real estate to claim as our own. The Recreation Ground provides a compact arena, so everyone has a good view of the twin stages. Having said that, the stages are rather small – just as well Keef Hartley hadn't brought his Big Band. John Peel is our compere, so you know the day is going to be a good one.

The undoubted stars of the festival are Led Zeppelin, who play quite early in the day and are on top form: Percy Plant strutting his stuff, Bonzo Bonham being Bonzo, J-P Jones as solid as ever and Jimmy Page teasing magic from his guitar and violin bow.

Colosseum and Nice (complete with three Scottish bagpipers) are superb and it's good to hear Walking In The Park, The Debut, America and Rondo live. I'm also impressed by Blodwyn Pig – soon, I'd add *Ahead Rings Out* to my record collection. It is also a privilege to experience the classic Fleetwood Mac of Peter Green, Mick Fleetwood, John McVie, Jeremy Spencer and Danny Kirwan.

On the journey home, I reflect on what I had witnessed during the day. The guitarists: Peter Green, Jimmy Page, Rory Gallagher, Alvin Lee, Stan Webb; drummers: John Bonham, Jon Hiseman, Keef Hartley, Mick Fleetwood; along with couple of decent keyboard players and vocalists.

As a complete novice to live music I hadn't taken my eyes and ears off the stages. I had been totally enthralled by every performance. I was hooked and have been ever since.

Jon Hawkins

such as the one in the photos attached (a 78rpm cardboard sleeve from probably the early 50s) show the establishment date as 1904. Can 10 years have been added to Spillers' age somewhere along the line to grab the title of the world's oldest record shop or is there a more innocent explanation? The world needs to know!

Phil Gibson, email

'CARD LUCK

Please find attached my one-sided Polish postcard flexidisc single featuring The Bed's Too Big Without You by The Police. I found this in a job lot of Euro postcard singles from the 50s. The records were mainly showtunes, so imagine my surprise when I found The Police hiding among them (see photo, above right).

Peter Jones, email

Enjoyed the article about postcard singles. I have two by The The – Slow Train To Dawn from *Infected* and Giant from *Soul Mining* – bought at the Southampton Record Fair, Guildhall, Civic Centre, in 1988. I think I paid about £3 each.

Being a big The The fan, I kept an old Our Price bag that carried an ad for the new release of *Mind Bomb* in 1989. A few weeks later, I picked up my copy with a limited colour band poster.

Another bag I still have is a Virgin singles one from 1976, with 22 shops listed nationwide. It would be interesting to know how many still exist as record shops in 2022…

Andy Puntis, email

HEART OF BLUNSTONE

I greatly enjoyed this month's article on Colin Blunstone [*RC* 530], a magnificent talent. I wish to note one of his finest efforts, which I have never seen mentioned in the music press. Blunstone released a single (45 rpm and 12") titled Where Do We Go From Here on Sierra FED 22 in 1986. It is the B-side, Helen Loves Paris, that I draw attention to. This is one of Blunstone's best compositions and performances – a stunning arrangement as well. It should be on every one of his greatest hits compilations, but it has never appeared on CD. The single is easy to find on eBay – well worth a listen – yet, most surprisingly, it's not on YouTube. *Everything* is on YouTube!

Robert A Johnson, Indiana

TAPE OF GOOD HOPE

I was interested to read the email from Simon Mullins (*RC* 530). Following the increased interest in cassettes, I was going to enquire from readers what equipment they were using to play? Like Simon, I'd looked at Richer Sounds for any new decks. I'm currently using a small Philips cassette player which is far from suitable. My oldest cassettes are 1968 Fontana *Up The Junction* – Manfred Mann; and 1970 WB *Movements* – Johnny Harris. Both still play!

Maurice Docwra, email

ON THE SLIDE(R)

In a review of the T.Rex box set [*RC* 530] I was amused by the comment that the band were The Beatles for a generation too young to experience Beatlemania. On my 10th birthday, in November 1962, I inherited my first record-player from a cousin. Initially a big Cliff and The Shadows fan, the emergence of The Beatles changed everything. However, the love of more guitar-fuelled music meant that the Stones and Yardbirds were as important to me as The Beatles. My first live concerts in 1965 and 1967 were typical packages of the era featuring the Stones, The Hollies, Spencer Davis Group and Goldie & The Gingerbreads. As a Yardbirds fan, I bought Led Zeppelin's debut on the day of release, and I was blown away. I was now into concert-going in a big way and saw Zeppelin in 1971. However, I have never been blinkered when it comes to music, and I bought *Electric Warrior* which, to this day, I rate as an all-time classic. So, at the ripe old age of 19, I had lived through Beatlemania, which makes the notion that T.Rex were for another generation of music lovers a ridiculous statement. My friend and myself saw T.Rex twice in 1971 and then again in 1972. Unfortunately, the 1972 gig was the parting of the ways for the band and me. The fact that Marc Bolan seemed totally uninterested in playing his guitar made the concert a damp squib. Also, I found *The Slider* album a poor follow-up to *Electric Warrior*. I continued to buy the excellent singles but wasn't surprised when Bolan's career wilted. Unlike David Bowie, who killed the band after 18 months and went on to become one of the biggest megastars of all time, Bolan trod the same path too long and paid the price.

Jack Haynes, Manchester

HOBBIT-FORMING

Just writing to say how pleased I was to see your piece with Ian Anderson in *RC* 529. I've been a fan for years and first saw Tull on the *Thick As A Brick* tour at Bradford St George's Hall (still got the programme). Over the years I've seen them on numerous occasions, bought the CDs (several times), and now the vinyl (again). So, you will be pleased to hear that, when my granddaughter, who is eight, saw the picture of the lads on the front cover of *RC,* she asked me, with all innocence: "Granddad, are those the dwarves from the *Hobbit* film?" I had to admit she wasn't far off!

Robin Crabtree, email

DERBY CRASH

Having just read Bob Stanley's article in *RC* 530 where he says White Town were from Leicestershire. White Town aka Jyoti Mishra was born in India but grew up in Derby! Just a small niggle (for me anyway) in an otherwise great and informative issue.

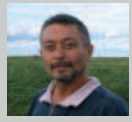
Phil Marson (from Derby!!)

THIS MONTH'S CONTRIBUTORS

Johnny Sharp interviews **John Lydon** (p82) and his former **Sex Pistol** bandmates (p88). But he is staying neutral in the row over using the band's music in the upcoming TV series, *Pistol*. "I can see both sides of the argument," he says. "That's not very punk rock, is it?"

John Tucker came across **Dream Theater** (p68) and their *Majesty* demos in tape-trading days and was intrigued, but it was the *Images And Words* album and ensuing gig at Bristol's Bierkeller (RIP) that hooked him completely. Fanboy fawning has been edited out of his interview with Jordan Rudess and John Myung.

Garth Cartwright has loved the **Four Tops** (p62) ever since he first heard Reach Out, I'll Be There in his early teens – thus interviewing Duke Fakir for *RC* was a dream come true. A London-based Kiwi, Garth is a freelance journalist, critic, and author. His latest book is *London's Record Shops* (The History Press).



Always a pleasure for **Max Bell** to chat with **Jimmy Webb** (p54), the songwriter's songwriter type and, luckily, still around. First time he met him he was mainlining Diet Pepsi. Not now. He mentors other aspirants and still searches for the lost chord.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 16 JUNE

1977 SPECIAL

PLUS JOE ELLIOTT + SPARKS + ASSOCIATES + LINX + XPROPAGANDA + JOHN OTWAY + LOU CHRISTIE

KISS: Crazy, Crazy Prices!

KISS auction of 250-plus items, including original band-logo artwork

On 30 April, a US auction featured one of the biggest **KISS** collections that has come onto the block for many years. As most collectors will be aware, the US rockers have produced *Guinness Book Of World Records* amounts of merchandise over the decades and, while they're not as hot as hell in the UK as they are in the US, they remain sought-after purveyors of all sorts of memorabilia wheezes (KISS coffin, anyone?). The sale included **Ace Frehley** guitars from the band's 1996 reunion (estimates, $175,000, $200,000), and the original artwork for their logo from 1973 ($100,000). Other lots numbered a waistcoat, boots, flight-case, hat, masks, handwritten letter/lyrics, record awards, speakers, drum, posters, sword, guitar strap/case, jackets, bags, shoes, amps, acetates, pinball machines, stage costumes, drum-heads/sticks, clocks, contracts, reel-to-reel tapes, wine, passes, frisbee and plectrum.

"The original artwork for the KISS logo was estimated at $100,000"

Also up for grabs at the auction were: **John Lennon** guitar ($200,000), keyboards, glasses, reel-to-reel tape, **George Harrison** dulcimer, bracelet, lighter, record award, **Ringo Starr** drumheads, **Elvis Presley** guitar, acetates, jewellery, jackets, watch, tracksuit, shirts, caftan, hat, **Michael Jackson** jacket, drum, coat, trousers, socks, belt, T-shirt, shirts, **Janet Jackson** dress, **Jimi Hendrix** pedals, jacket, hat, waistcoat, bracelet, **Bob Dylan** purse, guitar strap, microphones, **David Bowie** acetate, **Eric Clapton**, **Eagles**, **Led Zeppelin**, **Tom Petty**, **Willie Nelson**, **Bruce Springsteen**, **Johnny Winter**, **Dave Grohl**, **Meat Loaf**, **Def Leppard**, **Frank Zappa**, **Zakk Wylde**, **Sevendust**, Alter Bridge's **Mark Tremonti**, **Kenny Wayne Shepherd**, **Creed**, **AC/DC** guitars, **Joan Baez**, **Joni Mitchell** bracelets, **Janis Joplin** necklace, waistcoat, jewel box, **Humble Pie**, Pink Floyd's **Richard Wright**'s jackets, **The Rolling Stones** amps, guitars, handwritten notes, jackets, bag, shirt, record award, **The Who** guitars, **Van Halen** guitar, drumhead, **Queen** microphone stand, guitars, tambourine, bathrobe, **Kurt Cobain, Motörhead, AC/DC** hats, **Courtney Love** handwritten lyrics, dresses, **Slash** guitar/strap, **Elton John** coat, shirt, **Aerosmith** unissued videos, **ZZ Top** hat, drumhead, **Quiet Riot** clothing, **Ozzy Osbourne** coat, drumhead, **Rush** drum sticks, **NIN** guitar, **Allman Brothers Band** guitars, drumhead, **John Mellencamp** reel-to-reel tape, **Bruno Mars** unissued CD, **Tupac Shakur** unissued tape, handwritten lyrics, **The Game** demo CDR, **Dr Dre** demo tapes, CD, **Mary J Blige** demo CD, **Eminem** outfit, **NeYo** demo CD, **James Brown** cape, shirts, ring, shoes, trousers, glass tumblers, **Johnny Cash**, **Mark Lanegan**, **Oasis**, **Jack Bruce**, **Lynyrd Skynyrd**, **Joe Jackson** handwritten lyrics, **The Band** drumhead/sticks, **Kenny Rogers** tambourine, **Steely Dan** drumhead, **Kid Rock**, **Hootie & The Blowfish**, **Ben Folds**, **Simple Minds**, **Creedence Clearwater Revival**, **The Beach Boys** record awards, **Marilyn Manson** mask, **Madonna** dresses, handwritten notes, **Amy Winehouse** boots, **Lady Gaga** cape, jacket, dresses, tracksuit, **Lizzo** catsuit, **Beyonce** top, bodysuit, dress, **Billie Eilish** skirt, jacket, shirt, **Cardi B** bodysuit, **Celine Dion** jacket, **Lil Nas X** suit, jacket, **Taylor Swift** guitar, dress, **Rihanna** catsuit, blouse, corset, **Shakira** T-shirts, trousers, **Katy Perry** top, handwritten lyrics, hat, blouse, **Nicki Minaj** bodysuit, outfit, **Jennifer Lopez** outfits, jackets, dress, **Miley Cyrus** hoodie, tops, bodysuit, **Cher** bodysuits, dress, **Chrtisina Aguilera** dresses, sweatshirt, Spice Girls' **Victoria Beckham**

Six-figures for KISS' Ace Frehley guitars, and original band logo art

jacket, shoes, shirt, T-shirt, **Mel B** dress, **Mel C** trousers, hat, jackets, **Geri Halliwell** corset, Heart's **Ann Wilson** jacket, dress, **KC & The Sunshine Band, Britney Spears, Linda Ronstadt, Whitney Houston** outfits, **Justin Timberlake** jacket, **Diana Ross**, Little Mix's **Perrie Edwards**, **Avril Lavigne, Gwen Stefani**, Fleetwood Mac's **Stevie Nicks** dresses, **Sonny Bono** waistcoat, **Aretha Franklin** blouse, The Clash's **Mick Jones** shirt, **Ed Sheeran** T-shirt, **Frank Sinatra** lighter.

On 30 June, KISS' **Paul Stanley**'s Corvette car will be offered via barrett-jackson.com. ■ On 22-24 May, a juliensauctions.com *Music Icons* sale includes **Kurt Cobain** guitar (estimate, $800,000), car, ($600,000), clothing, toys, paintings, skateboard. ■ On 24 April, **Michael Jackson** hair was offered via knaiszauctions.com (estimate, $100,000), along with shoes, records, jackets, gloves. ■ A 6 April auction by ICZ, Palm Harbor, Florida, included **Pink Floyd** guitar, 6 May, **Jimi Hendrix** guitar, **Prince**, **George Harrison** handwritten lyrics. ■ A 16 April auction by Dalshire, Carrollton, Texas, included **Michael Jackson** hat, glove, shoes, **John Lennon** mini-piano, **The Beatles** signed guitar (estimate, $1.25 million). ■ In April, **Paul McCartney**'s handwritten Maxwell's Silver Hammer lyrics were offered for $425,000 via momentsintime.com. ■ A 9 April auction by Activity, Dover, Delaware, included **Fleetwood Mac** signed drumhead, signed guitars from **Jimmy Buffett**, **Nirvana**, **Chuck Berry**, **Black Sabbath**. ■ The 18 April sale by Teddies' Collectables, Beverly Hills, included signed drumheads from **Dave Matthews**, **Styx**, **Huey Lewis**, signed guitars from **James Taylor**, **Jackson 5**, **Brian Wilson**, **Roger Waters**, **Genesis**, **Alice Cooper**, **Reba McEntire**/with signed drumhead, **Blink-182**/with hat. ■ On 17 May, an **Oasis** guitar (estimate, $540,000), **Depeche Mode** clothing, were offered by Artpeges.com at Paris Hotel Drouot, France. ■ On 27 April, **Placebo** offered 100-plus guitars, amps, pedals, equipment via reverb.com. ■ A poster for **The Beatles,** Shea Stadium, New York, 23 August 1966, sold via ha.com, 16 April, for $275,000. ■ On 6 May, *The **Gary Moore** Collection III*, including guitars, amps, was offered via Bonham's, Knightsbridge, London. ■ The 30 April iconicauctions.com sale included **Jimi Hendrix** guitar, handwritten lyrics, **Foo Fighters** drum kit, guitar, **Elvis Presley** jewellery, **Tupac Shakur**, **Woody Guthrie** handwritten letters, **Stevie Ray Vaughan** guitar, handwritten lyrics, **Bob Dylan** baseball bat, **Madonna** baseball, **Janet Jackson** suits, jewellery, **Kurt Cobain** cardigan, **Led Zeppelin** guitar, drumhead, **Prince** jewellery, suits, unissued cassettes, handwritten set-list, acetates, **Eddie Van Halen** golf ball, **ELP**, **Machine Head**, **Pink Floyd** drumheads, **Alice Cooper** hat, guitar, **George Harrison** shirt, **Whitney Houston** top, suit, guitar, **Graham Nash** handwritten notes, **James Brown** record award, **Ringo Starr** guitar, baseball, **Cream**, **Eagles**, **Slash**, **Waylon Jennings**, **BB King**, **Paul McCartney**, **The Monkees**, **Mötley Crüe**, **Metallica**, **Tom Petty**, **Keith Richards**, **The Doors**, **Bo Diddley**, **Blink-182**, **Taylor Swift**, **Sheryl Crow**, **Gregg Allman**, **The Beach Boys**, **Jeff Beck**, **Deep Purple**, **DEVO**, **KISS**, **Roger Waters**, **Steve Hackett**, **Elton John**, **Steppenwolf**, **Barry Manilow**, **Willie Nelson**, **Pearl Jam**, **Patti Smith**, **Stone Temple Pilots**, **Stephen Stills**, **Sly Stone**, **Stryper**, **James Taylor**, **Justin Timberlake**, **AC/DC**, **Kelly Clarkson** guitars. ■ **Taylor Swift**'s 3,500 sq ft, five-bedroom, four-bathroom childhood home in Reading, Pennsylvania, sold in April via Re/MAX for $1.1 million. ■ **Alicia Keys**' 25,000 sq ft, six-bedroom, 15-bathroom house in Englewood, New Jersey, with cinema, pool, bowling alley, recording studio, 3.91 acres, sold in April via realtor.com for $6 million.

On the KISS auction, see gottahaverockandroll.com.

Altogether Now

Noteworthy guest-spots this month

Federico Aubele *The Holographic Moon*, on 13, 27 May: **Mauro Refosco** (David Byrne), **Iain Cook** (Chvrches), **Melissa Mary Ahern** (Sufjan Stevens), **YMusic Ensemble** (Paul Simon), **Kenny Wollesen** (Tom Waits).
Bill Anderson *As Far As I Can See*, MCA Nashville, 10 June: **Dolly Parton**.
Buried Realm, buriedrealm.com, 3 June: **Christopher Amott** (ex-Arch Enemy).
Baby Strange *World Below*, Icons Creating Evil Art, 17 June: **Hayley Mary** (ex-The Jezabels).
Brandon Coleman *Interstellar Black Space*, Brainfeeder, 20 May: **Marcus Gilmore** (Chick Corea), **Kamasi Washington**.
Real Estate's Martin Courtney *Magic Sign* violet LP, Domino, 24 June: **Matt Barrick** (Booker T Jones).
Peter Coccoma *A Place To Begin*, Whatever's Clever, 20 May: **Clarice Jensen** (Max Richter).
Classless Act *Welcome To The Show*, Better Noise, 24 June: The Darkness's **Justin Hawkins**, Mötley Crüe's **Vince Neil**.
Cuco *Fantasy Getaway* CD, green, mauve LPs, Interscope, 22 July: **Kacey Musgraves**.
Cleanbreak *Coming Home*, Frontiers, 8 July: **Alessandro Del Vecchio** (ex-Alice Cooper).
Cellar Stone *Rise & Fall* CD, red LP, rockworld24.com, 1 July: **Chris Robertson** (Black Stone Cherry).
Crossing Rubicon *Perfect Storm*, Frontiers, 8 July: **Pat Mastelotto** (King Crimson), **Reb Beach** (Whitesnake).
Celestial Son *Planetaria*, [TBC]: **Gavin Harrison** (Porcupine Tree, King Crimson).
The Chophouse Band's latest, [TBC]: **Jason Newsted** (ex-Metallica).
Neneh Cherry *The Versions*, Republic, 10 June: **Sia**, **Robyn**, **Anohni**.
Chaos Magic *Emerge*, Frontiers, 27 May: **Elina Siirala** (Leaves' Eyes).
Delicate Steve *After Hours*, Anti-, 8 July: **Shahzad Ismaily** (Yoko Ono), **Mauro Refosco** (David Byrne), **Waxahatchee**, **Nels Cline**.
Dawn Of Destiny *Of Silence*, dawnofdestiny.de, 24 June: **Chris Harms** (Lord Of The Lost).
Dance Gavin Dance *Jackpot Juicer* CD, splatter 2LP, purple 2LP, Rise, 29 July: **Rob Damiani** (Don Broco).
Dub War *Westgate Under Fire* CD, LP, coloured LP, cassette, Earache, 8 August: **Ranking Roger** (The Beat).
The Deslondes *Ways And Means*, New West, 8 July: **Margo Price**.
Eartheater's latest, [TBC]: **Grimes**.
Fresh Pepper, Telephone Explosion, 17 June: **The Weather Station**.
French Kiwi Juice *V I N C E N T* CD, 2LP, white 2LP, box with CD, white 2LP, T-shirt, poster, frenchkiwijuice.merchtable.com, 10 June: **Santana**.
Poco's Richie Furay *In The Country* CD, LP, Renew, 8 July: **John Berry**, **Vince Gill**, **Jason Scheff** (Chicago), **Timothy B Schmit** (Eagles), **Victor Indrizzo**, **Tom Bukovac** (Sheryl Crow), **Glenn Worf** (Mark Knopfler), **Steven Jay Nathan** (Muscle Shoals Rhythm Section), **Dan Dugmore** (Linda Ronstadt), **Chris Leuzinger** (Crystal Gayle).
Carol Fieldhouse *Continuum*, CFH, 10 June: **Boo Hewerdine**.
Patty Griffin *TAPE* CD, PGM, 10 June, cassette, Recording The Masters, 17 June: **Robert Plant**.
Grey Daze *The Phoenix* CD, LP, red LP/poster, clear LP/print, Loma Vista, 17 June: **Dave Navarro** (Jane's Addiction), **Richard Patrick** (Filter).
Hifiklub *ScorpKlub I & II Original Soundtracks*, Electric Valley, 27 May: **Igor Cavalera** (ex-Sepultura), **Alain Johannes** (QOTSA).
Tim Heidecker *High School*, Spacebomb, 24 June: **Kurt Vile**.
Harkin *Honeymoon Suite*, Hand Mirror, 17 June: **Nate Walcott** (Bright Eyes), **Aaron Roche** (Sufjan Stevens), **JR Bohannon** (Torres), **Sophie Galpin** (Self Esteem).
Helsott *Will & The Witch*, M-Thoery, 20 May: **Tim 'Ripper' Owens** (ex-Judas Priest), **Freddie Vidales** (Iced Earth).
Iron Savior *Ironbound*, [TBC]: **Kai Hansen** (ex-Europe).
The Interrupters *In The Wild*, Hellcat, 5 August: **Tim Armstrong** (Rancid), **Rhoda Dakar** (The Bodysnatchers).
Vance Joy *In Our Own Sweet Way* CD, LP, vance-joy.myshopify.com, 10 June: **Joel Little** (Taylor Swift), **Dan Wilson** (Adele), **Take A Day Trip** (Miley Cyrus).
John Steel *Distorted Reality*, Global Rock, [TBC]: **David Reece** (ex-ACCEPT), **Blaze Bayley** (Wolfsbane), **Doogie White** (Alcatrazz).
Jack Johnson *Meet The Moonlight* CD, coloured 180g LP, Brushfire, 20 June: **Blake Mills** (Alabama Shakes).
Tom Jenkins' latest, Xtra Mile, [TBC]: **Phil Campbell** (Motörhead), **Marc Ford** (The Black Crowes), **Paul Mullen** (YOURCODENAMEIS:MILO).
Sunn O)))'s Greg Anderson's The Lord *Forest Nocturne (Long Play)*, Southern Lord, 29 July: colleague **Petra Haden**.
AJ Lambert *Dirt Soda*, Rough Trade, 8 July: **Parker Kindred** (Joan As Policewoman), **Kenny Gilmore** (Julia Holter).
Little Bihlman *The Legend Of Hipster Billings*, Metalville, 17 June: **Dug Pinnick** (King's X), **Josh Paul** (Daughtry).
Jose Medeles *Railroad Cadences & Melancholic Anthems*, Jealous Butcher, 20 May: **M Ward** (She & Him), **Chris Funk** (The Decemberists).
The Tangent's Luke Machin *Soulshine*, lukemachin.com, [TBC]: **Daniel Gildenlow** (Pain Of Salvation), **Guthrie Govan** (ex-ASIA), **Marco Minnemann** (The Aristocrats), **Francis Dunnery** (ex-It Bites), **Jonas Reingold** (The Flower Kings).
Mutually Assured Destruction *Ascension*, Triple B, 18 May: **Randy Blythe** (Lamb Of God).
My Soliloquy *Fu3ion*, mysoliloquy.co.uk, 11 June: **Johane James** (Threshold).
Megadeth *The Sick, The Dying And The Dead*, [TBC]: **Steve DiGiorgio** (Testament), **Ice-T**.
Motive Black's latest, AFM, [TBC]: **Carla Harvey** (Butcher Babies).
Tommy McCain *I Ran Down Every Dream*, Yep Roc, 26 August: **Elvis Costello**, **Nick Lowe**, **Ivan Neville**, **Van Dyke Parks**, **Ed Harcourt**, **Jon Cleary** (BB King), **Denny Freeman** (Stevie Ray Vaughan), **Augie Meyers**, **Speedy Sparks** (Sir Douglas Quintet), **Mickey Raphael** (Willie Nelson), **Steve Riley** (WASP).
Nitty Gritty Dirt Band *Dirt Does Dylan*, nittygrittydirtband.com, 20 May: **Larkin Poe**, **Jason Isbell**, **Rosanne Cash**, **Steve Earle**.
Kenny Neal *Straight From The Heart*, Ruf, 20 May: **Tito Jackson** (Jackson 5).
Gilbert O'Sullivan *Driven* LP, coloured LP, Union Square, 22 July: **Mick Hucknall** (Simply Red), **KT Tunstall**.
Kelly Lee Owens *LP8* clear LP/print, white LP/print, CD, Smalltown Supersound, 10 June: Sunn O)))'s **Lasse Marhaug**.
Oni *Loathing Light*, Ironshore, 17 June: **Iggy Pop**, **Randy Blythe** (Lamb Of God).
Post Malone *Twelve Carat Toothache*, [TBC], 3 June: **Robin Pecknold** (Fleet Foxes), **Doja Cat**.
Sean Paul *Scorcha* CD, LP, shop-uk.allseanpaul.com, 27 May: **Damian Marley**.
Pusha T's latest, Victor Victor, [TBC]: **Jay-Z**, **Pharrell Williams**.
Queen Kwong *Couples Only*, Sonic Ritual, 12 July: **Roger O'Donnell** (The Cure).
Ex-Klaxons' James Righton *Jim, I'm Still Here*, Deewee, 8 July: ABBA's **Benny Andersson**, **Soulwax**.
Reveal's latest, [TBC]: **Tim 'Ripper' Owens** (ex-Judas Priest).
Kat Riggins *Progeny*, Gulf Coasty, 24 June: **Mike Zito**.
Maggie Rogers *Surrender* CD, green, orange, pink LPs, cassette, Capitol, 29 July: **David Byrne**.
Rioghan *Different Kind Of Loser*, Inverse, [TBC]: **Jonas Renkse** (Katatonia), **Einar Solberg** (Leprous).
LeAnn Rimes *God's Work* CD, white, gold LPs, leannrimesstore.com, 16 September: **Ziggy Marley**, **Aloe Blacc**, **Ben Harper**, **Mickey Guyton**, **Sheila E**, **Robert Randolph**.
Trembling Bells' Alex Rex *Mouthful Of Earth*, Neolithic, 1 July: ex-colleague **Lavinia Blackwall**, **Richard Youngs**.
Sons Of Apollo's Derek Sherinian *Vortex*, InsideOut, 1 July: colleague, **Ron 'Bumblefoot' Thal**, **Simon Phillips** (ex-Toto), **Tony Franklin** (ex-The Firm), **Steve Stevens** (Billy Idol), **Steve Lukather** (Toto), **Nuno Bettencourt** (Extreme), **Joe Bonamassa**, **Zakk Wylde**, **Michael Schenker**, **Mike Stern**.
M People's Heather Small *Colour My Life*, Warners, 29 July: Alfie Boe.
Malka Spigel *Gliding & Hiding*, Swim~, 3 June: **Ronald Lippok** (To Rococo Rot), **Matthew Simms** (Wire).
Sinner *Brotherhood*, Atomic Fire, 15 July: Primal Fear's **Ralf Scheepers**, **Neil Witchard**, **Ronnie Romero** (Rainbow), **Erik Martensson** (Eclipse), **Oliver Palotai** (Epica), **Tom Englund** (Evergrey).
Supersonic Blues Machine *Voodoo Nation*, Provogue, 24 June: **Charlie Starr** (Blackberry Smoke), **Kirk Fletcher** (ex-Fabulous Thunderbirds), **Eric Gales**, **Joe Louis Walker**, **Ana Popovic**, **Josh Smith**, **Sonny Landreth**.
Joan Shelley *The Spur*, No Quarter, 24 June: **Bill Callahan** (Smog).
Todd Sharpeville *Medication Time*, Dixiefrog, 20 May: **Larry McCray**.
Nick Toczek & Signia Alpha *The Columbus Memoirs*, Mutiny, June: **Paul Gray** (The Damned).
Vanderwolf's latest, Another Record Label: **Robert Wyatt**, **Daevid Allen** (Soft Machine), **Terry Edwards** (PJ Harvey).
Kathryn Williams *Night Drives*, One Little Independent, 15 July: **Ed Harcourt**.
Warm *What Do The Stars Say To You* CD, LP, white LP, Night Time Stories, 17 June: **Azymuth**, **Jean-Luc Ponty**.
Yeah Yeah Yeahs' Nick Zinner *41 Strings*, Chaikin, 1 July: colleague **Brian Chase**, **Lenny Kaye** (Patti Smith), **Sarah Lipstate** (Iggy Pop), **Paul Banks** (Interpol), **Gemma Thompson** (Savages), **Aku Orraca-Tetteh** (Florence + The Machine), **David Pajo** (Slint), **Andrew Wyatt** (Miike Snow), **Jaleel Bunton** (TV On The Radio), **Andy Macleod** (Royal Trux), **Ryan Sawyer** (Gang Gang Dance). ➤

Kelly Lee Owens gets Sunny

Photo: Josie Hall

Sex Pistols inquiry over four-letter words

Obnoxious, arrogant, outrageous.. the new pop kings

WHO ARE THESE PUNKS?

Sex Pistols

THE ORIGINAL RECORDINGS

OUT 27th MAY

Double Black Vinyl

CD

Cassette

Limited Edition Green Vinyl

Limited Edition Yellow Vinyl

UMC

www.sexpistolsofficial.com

FROM DIRECTOR DANNY BOYLE

FX PISTOL

Original series
Streaming **May 31**

Disney+

© 2022 Disney and its related entities. Subscription required. 18+

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we detect signs of fresh music from **Soulfly**, **Shaggy & Sting**, **Within Temptation**, **New Order**, ex-Deftones' **Sergio Vega**, Blink-182's **Mark Hoppus**, Pussycat Dolls' **Nicole Scherzinger**, ex-Fifth Harmony's **Normani**, **Alter Bridge**, **Jag Panzer**, **Childish Gambino**, **Red Hot Chili Peppers**, **Run The Jewels**, **Seventh Station**, **Jimmy Page**, **Demi Lovato**, **Trivium**, **The Subways**, **Alice In Chains**, **Crosses**, **Gordon Giltrap**/**Paul Ward**, **PJ Harvey**, **Puddle Of Mudd**, **Little Big Town**, **Apocalyptica**, **JLS**, **Conflict**, **Shania Twain**, **Kylie Minogue**, **Godsmack**, **Spiritbox**, **Sisters Of Mercy**, **Skillibeng** (on RCA), **Avatarium** (on AFM), **Meditations On Crime** (on AntiFragile), **Joe Louis Walker** (on Forty Below), **Lybica** (on Metal Blade), and **Rick Wakeman**, plus his *Ramblings Of A Grumpy Old Rock Star* book by Christmas, and a Jerry Ewing biography on him in 2023.

CELLULOID HEROES

Eddie Murphy stars as **George Clinton** in a biopic due via Amazon Studios; Sam Pollard's **Ol' Dirty Bastard** (Wu-Tang Clan) documentary is due via Pulse; the *May The Lord Watch: The **Little Brother** Story* documentary, with **Drake**, **Questlove** (The Roots), is due 2023; Rupert Sanders' upcoming *The Crow* film features **FKA Twigs**; **Failure**'s upcoming documentary film includes **Hayley Williams** (Paramore), **Maynard James Keenan** (Tool), **Butch Vig** (Garbage), **Troy Sanders** (Mastodon), **Tommy Lee** (Mötley Crüe); the **George Michael** *Freedom Uncut* documentary film, with **Stevie Wonder**, **Elton John**, **Nile Rodgers**, **Mark Ronson**, **Liam Gallagher**, **Mary J Blige**, **Tony Bennett**, is in select cinemas, 22 June; the **Jennifer Lopez** documentary, *Halftime*, premieres at New York *Tribeca Film Festival*, 8 June; Lighthouse's *When Christmas Was Young* film, with music by **Sheryl Crow**, is on US CBS TV in December; Andre Relis' documentary film on Motörhead's **Lemmy Kilmster** is pending; as is an authorised, Anthony McCarten-penned **John Lennon** biopic; while Jon M Chu's *Wicked I* and *II* films with **Ariana Grande** are scheduled for December 2024 and December 2025.

KIT & CABOODLE

Toto's **Steve Lukather**'s Luke III Maple Top guitar is out via Ernie Ball Music Man; Chic's **Nile Rodgers** has a Hitmaker Stratocaster guitar out via Fender; KISS' **Gene Simmons**' G^2 Thunderbird bass is out via Gibson; Smashing Pumpkins' **Billy Corgan** has a Z-One guitar out via Reverend.

ACOUSTIC

June (10) **American Aquarium** *Chicamacomico*, producer Brad Cook (Waxahatchee), Losing Side.

INDIE

June (3) ex-Weaves' **Jasmyn Burke** *Jasmyn* CD, LP, producer John Congleton (St Vincent), Royal Mountain (24) **Art D'Ecco** *After The Head Rush*, producer Mark Lawson (Arcade Fire), Paper Bag.

METAL

May (18) **The Boneless Ones** *Back To The Grind*, producer Zack Ohren (Machine Head), Thunder & Lightning.

POST/PUNK

June (17) **Girlfriends** *(E)motion Sickness*, producer John Feldmann (Blink-182), Big Noise, **Grumpster** *Fever Dream* green LP, producer **Chris #2** (Anti-Flag), Pure Noise (24) **Mikey Erg** *Love At Leeds*, producer Steve Albini (Nirvana), Don Giovanni.

POP+

June (10) **Grace Ives** *Janky Star*, co-producer Justin Raisen (Charli XCX), True Panther July (29) **Tallies** *Patina*, co-producer Holy Fuck's **Graham Walsh**, Bella Union.

POST/PUNK

July (22) **Sean Nicolas Savage** *Shine*, producer **Mac De Marco**, Arbatus.

PROG/AVANT

June (24) ***Michael Rault***, producer Wayne Gordon (Bruno Mars), Wick.

ROCK

May (20) **Cristina Vane** *Make Myself Me Again* producer Brook Sutton (Blackberry Smoke), Red Parlor (27) **Mustard** *Heart Under*, producer David Wrench (FKA Twigs), Partisan June (3) **Horsegirl** *Versions Of Modern Performance*, producer John Agnello (Dinosaur Jr), Matador, **Blue Dogs** *Big Dreamers*, producer Sadler Vaden (Jason Isbell), Blue Dogs (17) **Executioner's Mask** *Winterlong* CD, LP, producer Jeff Zeigler (The War On Drugs), Profound Lore, **Dear Seattle** *Someday* CD, red, pink LPs, producer Scott Horscroft (Silverchair), Domestic La La July (7) **Beth Blade & The Beautiful Disasters** *Mythos, Confession, Tragedies & Love*, producer Nick Brine (Bruce Springsteen), Beautiful Disaster August (26) **Marcus King** *Young Blood* LP, producer The Black Keys' **Dan Auerbach**, American.

Cristina Vane: blackberry smokin'

Wilco and out

Wilco 20th anniversary box sets due

Wilco follow their latest *Cruel Country* with *Yankee Hotel Foxtrot* in multiple formats, the 2LP version featuring *American Aquarium: Building Yankee Hotel Foxtrot*, while the 2CD *Expanded* adds 18 bonuses. A 7LP *Deluxe* box bolsters them with *Snoozin' At The Pageant – Live 7/23/02 At The Pageant, St. Louis, MO*, *Performances From TRANSMISSION CD: 9/18/01 Sound Opinions WXRT – Chicago, IL, With Greg Kot & Jim DeRogatis*, and includes 39 unissued. The *Super Deluxe* 8CD and CD/11LP boxes further incorporate *Here Comes Everybody*, *The Unified Theory Of Everything*, *Lonely In The Deep End: Demos, Drafts, Instrumentals, Etc.*, taking in 84 unissued cuts and a book.

Wilco mark 20 years with 84 new cuts

Wilco* Cruel Country *CD, LP are on dBpm, 27 May,* Yankee Hotel Foxtrot *2CD, 2LP,* Deluxe *7LP,* Super Deluxe *8CD, CD/11LP boxes, are on Nonesuch, 16 September.

Acoustic

Clay Walker*/If I Could Make A Living/Hypnotise The Moon/Rumor Has It* 2CD, Morello, 10 June. ■ **Margo Price** *Maybe We'll Make It* book, University Of Texas Press, 4 October. ■ **Martin Simpson** has exclusive cuts/footage via patreon.com. Due: May (27) **Boo Hewerdine** *Understudy*, Reveal June (17) **Brett Eldredge** *Songs About You*, store.bretteldredge.com November (4) **Nina Nastasia** *Riderless Horse*, Temporary Residence.

Blues

Tedeschi Trucks Band *I Am The Moon I – Crescent* film is out 31 May, with CD, 180g LP, 3 June, *II – Ascension*, film, 28 June, CD, 180g LP, 1 July, *III – The Fall*, film, 26 July, CD, 180g LP, 29 July, *IV – Farewell* film, 23 August, CD, 180g LP, 2,000-copy box, with 180g 4LP, four prints, photobook, slipmat, calendar, 26 August, Universal. ■ **Joanne Shaw Taylor** *Blues From The Heart Live* CD/DVD, CD/BD, Franklin Theatre, Tennessee, January 2022, with **Kenny Wayne Shepherd**, **Joe Bonamassa**, documentary, bonus cut, shop.jbonamassa.com, 10 June.

Hip-Hop/Dance

The Chemical Brothers *Dig Your Own Hole* 2CD, bonuses (five unissued), EMI, 22 July. ■ **Grandmaster Flash & The Furious Five** 9CD box, 2LP, Soul Music, 24 June. Due: June (17) **Pan Amsterdam** *EAT*, Def Presse TBC **Calvin Harris** *Funk Wav Bounces Vol 2*.

Indie

Sun's Signature, with **Elizabeth Fraser** (Cocteau Twins), 18 June, Partisan. ■ The Libertines' **Pete Doherty** *A Likely Lad* book, Little Brown, 16 June. ■ **Broken Social Scene** *You Forgot It In People* graphic novel, *Deluxe* oversized, slipcased hardback, three prints, unissued 10", *Super Deluxe* signed, adding cassette, Z2 Comics, September. ■ The Wedding Present's **David Lewis Gedge** *Something And Nothing* book, Scopitones, 11 November. ■ **Belief**, with **Stella Mozgawa** (Warpaint), Lex, 15 July. ■ Pigs^7's Sam Grant's **Rubber Oh** *Strange Craft* CD, coloured LP, Rocket, 3 June. Due: May (27) **Bright Eyes** *Letting Off The Happiness*, Dead Oceans July (1) **Imagine Dragons** *Mercury Acts 1 & 2* DL, KIDinaKORNER, **The Wedding Present** *Locked Down & Stripped Back Vol 2*, Scopitones TBC **Sleater-Kinney** *Dig Me Out*.

Jazz

Chris Barber *Just Once More For All Time* 6CD, 105 unissued, Lake, 3 June. Due: May (20) **Rahsaan Roland Kirk** *Inflated Tear*, Music On CD June (24) **Don Ellis** *The Hindustani Jazz Sextet*, Sleepy Night.➤

Photo: (Wilco) Yankee Foxtrot Hotel (Deluxe Edition)

THE CLASH

★ COMBAT ROCK ★

THE PEOPLE'S HALL/ SPECIAL EDITION

The iconic album, reissued to include 12 additional tracks compiled by the band. Charting their story from the Bond's Casino residency in New York, via rehearsals at The People's Hall in West London - to the release of the album.

3LP/2CD/DIGITAL

AVAILABLE 20TH MAY

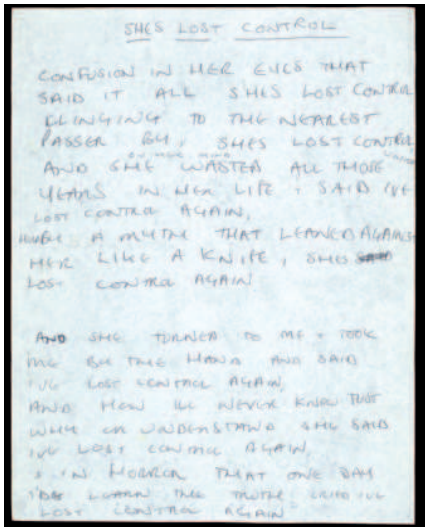
COLUMBIA

theclash.com

Pictures At An Exhibition

Artwork, photos and ephemera on public display

John Rylands Research Institute & Library, Manchester, launches the British Pop Archive, 19 May, with a *Collection* exhibition to 15 January 2023. It includes Joy Division's **Ian Curtis** handwritten lyrics, **Sex Pistols** Manchester Free Trade Hall posters, Peter Saville Factory Records designs, Kevin Cummins' personal photo/Granada TV archives, **The Smiths** personal items. ■ *The Power Of Women In Country Music* exhibition is at Los Angeles Grammy Museum, 27 May-2 October, with **LeAnn Rimes** there, 31 May. It features dresses from her, **Dolly Parton**, **Emmylou Harris** boots, **Rosanne Cash** guitar, **Wanda Jackson** blazer, guitar, **Reba McEntire** dressing gown, **Shania Twain** video outfit, **Faith Hill** outfit, **Taylor Swift** banjo, artefacts from **Ingrid Andress**, **Kelsea Ballerini**, **Danielle Bradbery**, **Brandi Carlile**, **Maybelle & Sara Carter**, **Patsy Cline**, **Mickey Guyton**, **Caylee Hammack**, **Emmylou Harris**, **The Highwomen**, **Miranda Lambert**, **Loretta Lynn**, **Maren Morris**, **Kacey Musgraves**, **Carly Pearce**, **Pistol Annies**, **Margo Price**, **Allison Russell**, **Hillary Scott**, **Trisha Yearwood**. ■ **Robbie Williams**' *Black & White Paintings* exhibition is at Sotheby's, New Bond Street, London, to 25 May. ■ **Yoko Ono**'s *Mend Piece* exhibit is at Springfield Art Museum, Brookside Drive, Springfield, Missouri, to 10 July. ■ A museum dedicated to **Cliff Burton** (Metallica) opened in Laganland, Lagan, Sweden, 14 May. ■ The free *Grime Stories* exhibit, including film of **Skepta**, is at Museum Of London, London Wall, Barbican, London, from 17 June. ■ The ***Satyricon*** *& Munch* exhibition of Edvard Munch paintings, with exclusive **Satyricon** music, is at Munch, Bjorvika, Edvard Munchs Plass, Oslo, Norway, to 28 August. ■ The *Me Got Fiyo: The* ***Professor Longhair*** *Centennial* exhibition is at Capitol Park Museum, Baton Rouge, Louisiana, to 6 August. ■ The Goethe Institute's *Techno* exhibition of flyers, fanzines, films, clothing, is in Montreal to 19 June, then Houston, New York, Boston, Los Angeles, Mexico City, Montevideo, Sao Paolo and Warsaw, to autumn 2023. See goethe.de.



Ian Curtis handwritten lyrics on show

Rush hours

Rush tribute double-album due this month

Rush tributeers, enter stage-right

A 27-song **Rush** tribute album is due, featuring **Fates Warning**, **Devin Townsend**, **Robert Berry** (3), **Sebastian Bach** (Skid Row), **Steve Morse** (Deep Purple), **John Petrucci**, **James LaBrie** (Dream Theater), **Mike Portnoy** (ex-Dream Theater), **Stu Hamm** (Joe Satriani), **Andreas Kisser** (Sepultura), **Jani Lane** (Warrant), **Alex Skolnick**, **James Murphy** (Testament), **Kip Winger** (Winger), **Eric Martin**, **Billy Sheehan** (Mr Big), **Jack Russell** (Great White), **Jake E Lee** (ex-Ozzy Osbourne), **George Lynch** (Dokken), **Mike Baker**, **Brendt Allman** (Shadow Gallery), **Mark Slaughter** (Slaughter), **Randy Jackson** (ex-Journey), **Vinnie Moore** (UFO).

An All-Star Tribute To Rush *CD, red 2LP are on Magna Carta, 24 June.*

HELLO IT'S ME

Cave In

Singer-guitarists Stephen Brodsky and Adam McGrath on their first studio set in 11 years

How come you're back with a new set now?

Stephen Brodsky: The mission statement for our last creative venture with Caleb Scofield was always intended to be documented this way as part of his vision. Despite the hardship of losing him, we were able to fulfil his wishes.

Adam McGrath: It's our first record with Nate Newton playing bass and collaborating on writing. His contributions cannot be understated.

Was there anything unusual about the album's creation?

SB: We did some fun stuff in the studio. There's a part in New Reality where we simulated the sound of a talkbox by crafting a ridiculous set-up, and a section in another song with me and Nate singing into my guitar pick-up.

How long did it take?

AM: We did it over a handful of sessions in 2021, at God City, Salem: a week-long session in January 2021, a few days in February, a week of tracking in August, and vocal tracking/mixing took early Fall.

SB: It was difficult making the record, getting in a room together for the first time after the pandemic hit – a strangeness beyond everyone's control, trying to figure out how to be in the presence of one another, if it's even right to be within close proximity. The initial mystery of Covid poisoned everyone's minds.

What happened during the interregnum?

SB: Touring *Final Transmission* – Caleb's last recordings with the band – gave both of us a chance to grieve and a sense of closure.

What was the standout?

AM: Listening to playbacks in God City, thinking, 'I haven't heard this band sound like this in a long time.' I realised that my ears had been starved. It's next level.

SB: The band is a great vehicle for us to spend time together and celebrate friendship.

AM: We have a genuine love and respect for one another, and music has kept us together, healed us, and keeps us fighting Father Time.

SB: We've learned to embrace the fact that we're a band with a very strange output. We can smash all of it into a sonic blender and produce something fresh.

What would a biopic's tag-line be?

AM: With their mutated New England townie minds combined, they create space-rock.

Cave In* Heavy Pendulum *blue 2LP, blue 2LP/CD, cassette are on Relapse, 20 May.

Metal

The Halo Effect *Days Of The Lost*, with ex-In Flames' **Jesper Stromblad**, **Niclas Engelin**, In Flames' **Daniel Svensson**, **Peter Iwers**, **Mikael Stanne** (Dark Tranquillity), CD, box adding documentary BD, clear green LP; clear green LP/BD, marble green LP/BD, light green LP/BD, marble light green LP/BD, clear LP/BD, red LP/BD, yellow LP/BD, luminescent LP/BD, Nuclear Blast, 12 August. ■ **Municipal Waste** *Electrified Brain* CD, CD/poster/T-shirt, CD long box/badge/sticker, cassette, LP, orange, blue, brown LPs, Nuclear Blast, 1 July. ■ ***Righteous Fool***, with **Mike Dean**, **Reed Mullin** (Corrosion Of Conformity), Ripple, 1 July. ■ **Sleep** *Dopesmoker* slipcased box, with green 4LP/7", unissued bonuses, patch, two posters, had pre-orders to 30 April via thirdmanstore.com. ■ **Killswitch Engage** *Live At The Palladium* burgundy, lilac 2LPs, 2CD/BD, Worcester, Massachusetts, August 2021, Metal Blade, 3 June. ■ **Civil War** *Invaders*, with **Thobbe Englund** (ex-Sabaton), Napalm, 17 June. ■ ***Bullet For My Valentine*** *Deluxe*, five bonuses, CD, 8 July, LP, 11 November, Spinefarm. ■ **Running Wild** *The First Years Of Piracy*, *Ready For Boarding Expanded* CD/DVDs, coloured 2LPs, BMG, 27 May. ■ ***Hemlock*** *Expanded*, four bonuses, Esoteric, 24 June. ■ **Paul Di'Anno's Battlezone** *Killers In The Battlezone 1986-2000* 3CD, three bonuses, **Tygers Of Pan Tang** *The Wreck-Age/Burning In The Shade 1985-87 Expanded* 3CD, 17, HNE, 24 June. ■ **Toxik** *World Circus/Think This* 2CD, Dissonance, 17 June. ■ Judas Priest's **Rob Halford** *Biblical* book, Headline, 11 November. ■ ***Philosophobia***, with **Alex Landenburg** (Kamelot), **Andreas Ballnus** (ex-Iron Maiden's Paul Di'Anno), **Kristoffer Gildenlow** (Kayak), Sensory, 24 June. ■ ***Donna Cannone***, with **Bjorn Strid** (Night Flight Orchestra), **Mia Karlsson** (Crucified Barbara), Despotz, 27 May. ■ **Fallen Sanctuary** *Terra Nova*, with **Georg Neuhauser** (Serenity), AFM. ■ **Ardours** *Anatomy Of A Moment*, with ex-Tristania's **Mariengela Demurtas**, Frontiers, 8 July. ■ **Whiplash** *The Roadrunners Years Deluxe* 3CD, bonuses, Dissonance, 22 July. Due: May (27) **Black Label Society** *Boozed, Broozed And Broken-boned* DVD, earMUSIC September (23) **Venom Inc** *There's Only Black*, Nuclear Blast 2023 HIM's **Ville Valo**'s **VV** *Neon Noir*, Universal TBC **Prowler** *Reactivate*, Cherry Red, **Iron Savior** *Reforged II – Ironbound*, AFM.

Prog/Avant

Frank Zappa 71-track *Zappa/Erie* 6CD, with *Live From Edinboro PA May 8 1974*, *South Bend IN May 12 1974/Erie PA November 12 1974* 2CDs, *Erie PA November 12 1976/Toledo OH November 13 1976*, *Erie PA November 12 1976/Montreal QC Canada November 10 1976/Toledo OH November 13 1976* CDs, poster, Zappa, 3 June. ■ **Gentle Giant** *Civilian*, with bonus, Alucard, 20 May. ■ **Spirogyra** *The Future Won't Be Long* 3CD, five bonuses, Esoteric, 24 June. ■ **UT** *Griller* CD, five bonuses, LP, Out, 17 June. ■ Mogwai's **Stuart Braithwaite** ➤

Photos: (Rush) Fin Costello; (Stephen Brodsky and Adam McGrath) Jason Zucco

ELTON JOHN

MADMAN ACROSS THE WATER

50TH ANNIVERSARY EDITION

OUT JUNE 10TH

SUPER DELUXE 3CD/1 BLU-RAY
Includes Tiny Dancer (piano demo) plus 18 previously unreleased tracks, 104-page hard-cover book with introductions by Elton and Bernie, an essay, a reproduction 1971 poster, as well as memorabilia and artwork taken from the Rocket Archive.
A Blu-ray with a 5.1 mix and *The Sounds For Saturday* and *Old Grey Whistle Test* BBC performances round off this stunning package.

3CD/1 BLU-RAY - 4LP - 2CD - 1LP COLOURED VINYL - DIGITAL - STREAMING

ROCKET ENTERTAINMENT UMC EMI

White riot

Yes drummer **Alan White**'s prized possessions stolen and smashed

During the US March-April Spring Break, Yes drummer **Alan White**'s home in Newcastle, Washington state, was ransacked by squatters as he and his wife were on holiday. Before leaving, three male suspects broke into the Whites' garage and stole dozens of instruments and items of personal memorabilia, plus gear from two nearby storage units. On 8 April, Newcastle police announced that much of the property had been returned to White, who, looking frail on TV news coverage of the incident, expressed shock and sadness at the break-in. Not only were items like his **Yes** *90125* platinum record award damaged but, among the equipment yet to be recovered, is his Ludwig Silver Sparkle drum kit, used in recording, among others, **Plastic Ono Band**, **George Harrison**'s *All Things Must Pass*, and **John Lennon**'s *Imagine*. White averred that he'd never part with the kit, though he's loaned it to other musicians, including Foo Fighters' **Taylor Hawkins**. Newcastle Police made an appeal for information leading to the recovery of an item that is one of the most storied in rock.

■ On 18 April, **Brian Jonestown Massacre** had six guitars stolen while on tour in Portland, Oregon, and, 20 April, **Gene Loves Jezebel** had a van full of drums, guitars, speakers, amps and pedals stolen near Doncaster.

Message Yes on Twitter, @yesofficial. See @antonnewcombe, facebook.com/OfficialGeneLovesJezebel.

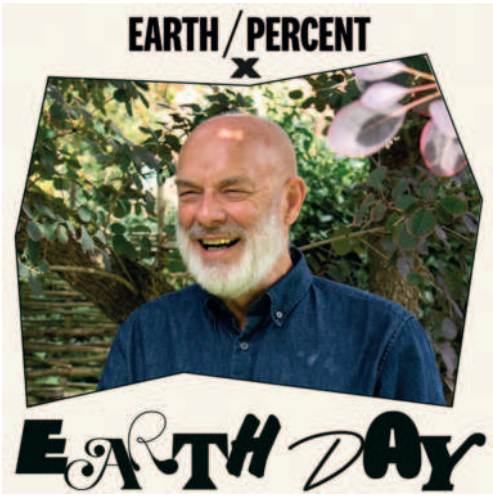
Missing in action: Alan White's stolen drumkit

Eno's you know

Brian Eno boosts ecological fund with collaborators' unissued cuts

On 22 April, the *Earth Day* celebration of environmental causes was marked with a charity initiative, *EarthPercent X Earth Day*. **Brian Eno** contributed, and acquired 100-plus unissued online tracks, including from **Anna Calvi**, **Beatie Wolfe**, **Coldplay**, **Damien Dempsey**, **Death Cab For Cutie**, **Hot Chip/Alexis Taylor**, **Isobel Waller-Bridge**, **James**, **JARV IS**, **Manu Delago**, **Metronomy**, ex-REM's **Michael Stipe**, **Múm**, Chic's **Nile Rodgers**, Extreme's **Nuno Bettencourt**, **Peter Gabriel**, **Pictish Trail**, **Rodrigo Y Gabriela**, **Charlotte Gainsbourg**, **The Weather Station**, **Warmduscher**. Gary Hustwit's *Eno* documentary film, with unissued audio/video, is due, including unique custom digital forms.

See bandcamp.com.



Brian Eno's eco-collection

Cherry-picks

The latest **Cherry Red** label acquisitions

Cherry Red has added to its roster the Eve and Avatar labels. Among their acts are **Milk**, **Spitfire**, **Some Have Fins**, **Headcleaner**, **Scissormen**, **Chevy**, **Dark Star**, **Inner City Unit**, **Edwin Starr**, **Michael Strange & The Straitjackets**, **Iain Sutherland**, **Politburo**, **Plain Jane** and **Sta-Prest**. Other acquisitions include the catalogues of **The Living Daylights**, **The Carols** and **Misty**, and albums from **The Long Ryders**, **Sid Griffin**, **The Coal Porters**, **Native Sons**, **State Of Our Union**, **Pentangle** *Open The Door*, *In The Road*, *So Early In The Spring*, *One More Road*, albums by UFO's **Pete Way**, including **Waysted** from *The Good, The Bad And*, to **Damage Control**, **The Glitter Band** *Paris Match*, **The JB Horns** *I Like It Like That*, and ***Quartz***, *Fear No Evil*, *Too Hot To Handle*, *Back In The Band*, *The Resurrection*, plus new set, *On The Edge Of No Tomorrow*.

See cherryred.co.uk.

Pentangle albums due

Let's stamp

David Bowie stamps issued down under

On 15 March, the Australian Post Office issued a **David Bowie** *Bowie At 75 Stamp Pack* for $15.50. Comprising a dozen $1.10 stamps, it takes in album sleeves for *The Man Who Sold The World*, *Hunky Dory*, *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*, *Low*, *Heroes*, *Let's Dance*, *Never Let Me Down*, *Black Tie White Noise* and *Black Star*. ■ Bowie acolytes, Suzi Ronson and Geoff MacCormack, have out *Me & Mr Jones* book, Faber, photobook, ACC Art Books, in 2023. They're preceded by Martin Popoff *Bowie At 75* book/print/poster, Motorbooks, 14 June, while Andrew Kent's *The Passenger* exhibition, with photos, clothing, microphones, audio-visuals, is at Teatro Arcimboldi, Avenue Of Innovation, Milan, Italy, to 12 June.

See auspost.com.au.

David Bowie brought to book (of stamps)

Prog/Avant

Spaceships Over Glasgow book, White Rabbit, 1 September. ■ **High Castle Teleorkestra** *The Egg That Never Opened* CD, LP, with **Bär McKinnon** (Mr Bungle), Art As Catharsis, 17 June. ■ Chris Welch ***Keith Emerson*** photobook, *Signature* edition with print, CD, have pre-orders via keithemersonbook.com. ■ Alan Hewitt *The* ***Genesis*** *Reference Manual* book, Wymer, 23 September, while Graham Dean's *Strange Beauty* hardback, softback books/DVD, *Deluxe* 50-copy box with artworks and unissued **Peter Gabriel** *Undercurrents* 1981 soundtrack cassette, are on Gonzo, 30 June. ■ **Al DiMeola/John McLaughlin/Pace De Lucia** unissued *Saturday Night In San Francisco* CD, clear LP, Warfield Theatre, December 1980, earMUSIC, 1 July. ■ Martyn Hanson ***Jon Hiseman****'s Journey In The Time Machine* book, Temple, 21 June. ■ Ian Priston/Phil Salathé ***Pink Floyd*** *BBC Radio, 1967-71* book, floydstuff.com, 3 June. Due: June (3) **The Strawberry Alarm Clock** *The World In A Sea Shell*, Music On CD (10) **The Tangent** *Songs From The Hard Shoulder*, InsideOut (24) Air's **JB Dunckel** *Carbon*, [TBC] TBC **Solstice**'s latest, ko-fi.com, **Adrian Belew** (ex-King Crimson) *Elevator* DL, Bliss.

Pop+

The Beach Boys *Sounds Of Summer* CD, 2LP, numbered 180g 2LP/print, with Dolby Atmos mixes, *Deluxe* 180g 6LP, 3CD boxes with 50 bonuses (24 new mixes), *Super Deluxe* numbered/slipcased 180g 6LP/four prints, Virgin, 17 June. They're followed by Christmas by **Carl & The Passions** *So Tough*, and *Holland*, along with documentary film, exhibitions. ■ Kraftwerk's **Karl Bartos** *The Sound Of The Machine* book, Omnibus, 21 July. ■ **Elton John** *Madman Across The Water 50th Anniversary* blue 180g LP, 2CD, *Super Deluxe* 4LP, 3CD/BD, 18 unissued, the latter adding 5.1 mix, book, Universal, 10 June. ■ **The House Of Love** *Burn Down The World* 8CD, 16 bonuses, Cherry Red, 29 July. ■ **Steps** *What The Future Holds* 2CD, DVD, BD, *Deluxe* 2CD/DVD/BD, box adding photobook, are via liveherenow.co.uk. ■ A new ***a-ha*** studio set is due mid-2023, along with a vinyl box of their first five studio albums, six-disc *Hunting High And Low Super Deluxe* box, *Deluxe* versions of *Analogue*, *Foot Of The Mountain*. ■ **Will Young** *20 Years* 2CD, 2LP, two demos, two new/11 session cuts, Sony, 27 May. ■ **Re-Flex** *Vibrate Generate* 2CD, 16 bonuses, Cherry Pop, 24 June. ■ **Mark Ronson** *93 Til' Infinity* book, Grand Central, 2023. ■ **The Swinging Blue Jeans** *Feelin' Better* 3CD, bonuses, Strawberry, 22 July. ■ **Marc Almond**'s orchestral gig, London Barbican, 20 May, is filmed for future broadcast. ■ Blondie's **Chris Stein** photobook, October, [TBC]. ■ Mark Paytress *GLAM! When Superstars ROCKed The World, 1970-74* book, Omnibus, 7 July. ■ **Spandau Ballet** seek to 13 June fan photos/ ➤

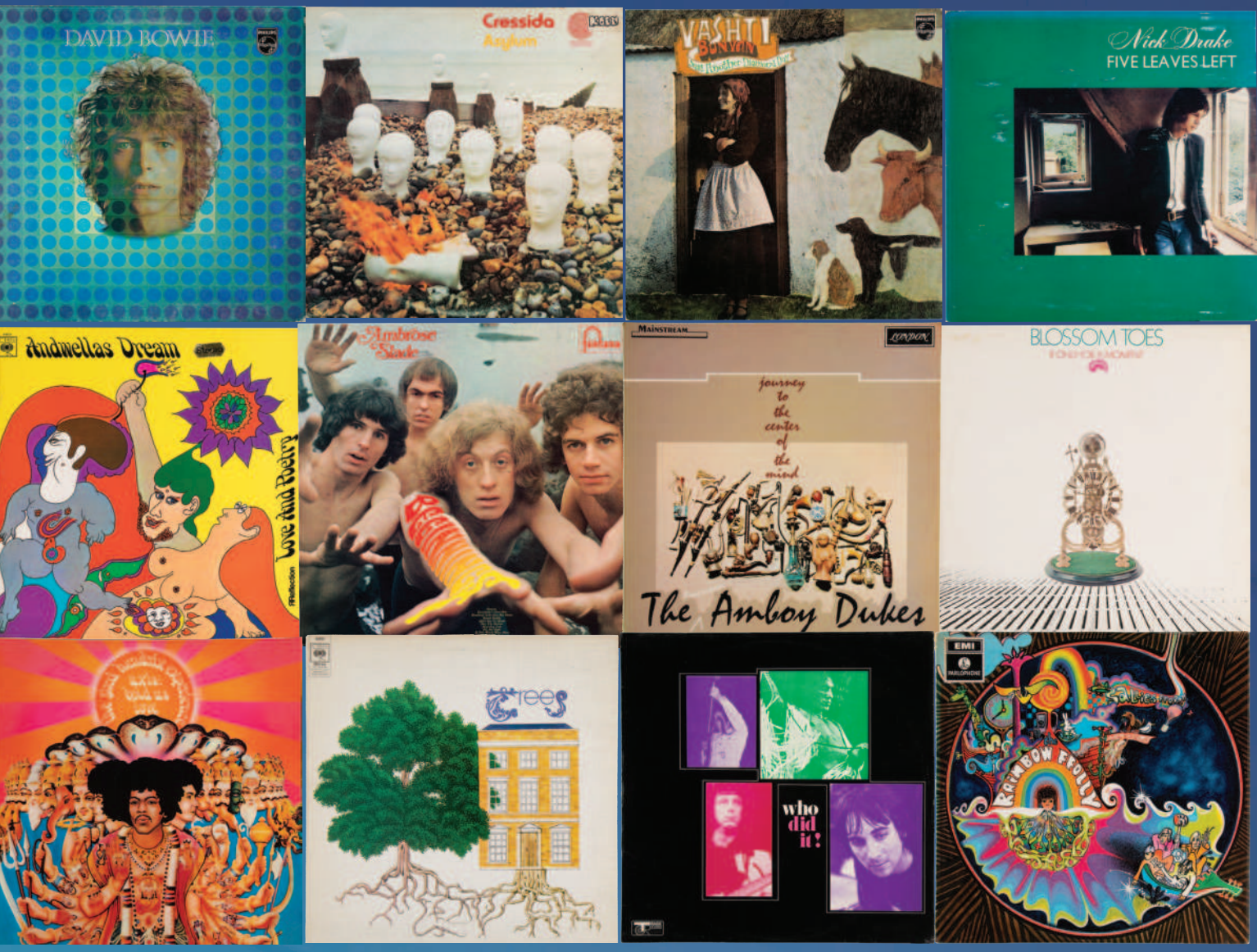
Photos (Drum kit): Jerry & Lois Photography, jerryandlois.com.

MUSIC MEMORABILIA

Signature® Auction | July 9 – 10

VINYL VINYL VINYL VINYL VINYL VINYL VINYL VINYL

Vintage UK Pressings Vintage UK Pressings



View All Lots and Bid at HA.com/7293

Inquiries: Garry Shrum | 214.409.1585 | GarryS@HA.com

DALLAS | NEW YORK | BEVERLY HILLS | CHICAGO | PALM BEACH
LONDON | PARIS | GENEVA | BRUSSELS | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 40+ Categories
Immediate Cash Advances Available
1.5 Million+ Online Bidder-Members

HERITAGE AUCTIONS
THE WORLD'S LARGEST COLLECTIBLES AUCTIONEER

Paul R. Minshull #16591. BP 12-25%; see HA.com 64958

Pop+

memorabilia, 1979-90, via submissions. spandauballet.com. Due: May (27) **Andy Pratt** *The Lost Albums 2010-14* 4CD, Think Like A Key June (3) ***Jobriath***, Music On CD (10) **BTS**'s latest, Big Hit, **Chase & Status** *What Came Before*, whatcamebefore.net, ***The Beatles*** *& India* DVD, BD, on MVD December (9) **Blue** *Heart And Soul*, [TBC] TBC **Howard Jones** *Dialogue*, **Kylie Minogue** *Infinite Disco*.

Post-/Punk

Skids *The Saints Are Coming – Live And Acoustic 2007-21* 6CD, Cherry Red, 24 June. ■ **Beach Rats** *Rat Beat* LP, with **Brian Baker** (Bad Religion), Epitaph, 29 July. ■ **Brood X Cycles** *Sleep Nameless Fear*, with **Nik Colk Void** (Carter Tutti Void), The State 51 Conspiracy, 21 June. ■ Ex-Inmates' **Peter Gunn & The Neatbloods** *Life Savings*, with **Jim Russell** (The Human League), **Matt Radford** (Nick Lowe), Riverside, 6 June. Due: May (20) **Savage Republic** *Meteora*, Mobilization, X's **John Doe** *Fables In A Foreign Land*, Fat Possum (27) **The Oppressed** *The Complete 80s Oi! Collection*, Step 1 July (15) **The Mutants** *Curse Of The Easily Amused*, Liberation Hall October (7) ex-The Stranglers' **Hugh Cornwell** *Moments Of Madness*, townsendmusic.store TBC **Buzzcocks** *Sonics Of The Soul*, **Luke Haines/Peter Buck** *All The Kids Are Super Bummed Out* CDs, LPs, Cherry Red.

Rock

Therapy? *Disquiet Restless Edition*, seven bonuses, *We're Here To The End* 2CD, *A Brief Crack Of Light*, 20 May, *Crooked Timber Extended Edition*, eight bonuses, 10 June, Demolition. ■ Peter Stanfield *A Band With Built-In Hate:* ***The*** *Who From Pop Art To Punk*, Alex Harvey *Song Noir – **Tom Waits** And The Spirit Of Los Angeles* books, Reaktion, July. ■ **Slade** *Old New Borrowed And Blue Deluxe* CD, five bonuses, red LP, *Slayed? Deluxe* CD, five, yellow LP, *In Flame Deluxe* CD, one, *Alive!* CD, BMG, 27 May. ■ Fleetwood Mac's **Christine McVie** *Songbird*, three unissued, CD, 180g LP, green LP, Rhino, 24 June. ■ **Black Stone Cherry** *Live From The Royal Albert Hall… Y'all* CD/BD, 2LP, red 2LP, London, September 2021, Mascot, 24 June. ■ **Babe Ruth** *Darker Than Blue* 3CD, six bonuses, **Chicken Shack** *Crying Won't Help You Now* 3CD, two, Esoteric, 24 June. ■ Fall Out Boy's **Joe Trohman** *None Of This Rocks* book, Headline, 13 September. ■ **Iconic** *Second Skin* CD, gold LP, with **Michael Sweet** (Stryper), **Marco Mendoza** (Twisted Sister), **Joel Hoekstra**, **Tommy Aldridge** (Whitesnake), **Nathan James** (Inglorious), Frontiers, 17 June. ■ Richard Houghton ***Thin Lizzy****: A People's History* book, Spenwood, 8 July. ■ **The Aristocrats** *With Primuz Chamber Orchestra* CD, bandcamp.com, 3 June, LP, Diggers Factory, 1 July. ■ **Projected** *Hypoxia* CD, purple LP, cassette, with **John Connolly**, **Vince Hornsby** (Sevendust), **Scott Phillips** (Alter Bridge), **Eric Friedman** (Tremonti), Rat Pak, 24 June. ■ **Stenfors** *Family Album* CD, LP, with **Nasty Suicide** (ex-Hanoi Rocks), Rolling, 10 June.

T Bone Burnett: new take on the acetate?

The Weeknd metal disc

Physical graffiti

New formats touted, as vinyl sales and production capacity grow

Burnett to disc

T Bone Burnett announces new audio format

On 26 April, **T Bone Burnett**'s new NeoFidelity Inc declared that it's devised a new analogue aluminium disc format that eliminates the sonic deficiencies of vinyl and CD discs. It claims that its *Ionic Originals* discs are "the pinnacle of recorded sound… archival quality [and]… future-proof." Each disc, akin to a metal stamper/acetate, "is one of one" and has "lacquer painted onto an aluminium disc, with a spiral etched into it… [that] can be heard by putting a stylus into the spiral and spinning it." The company affirms that the discs have "more depth, harmonic complexity, resonance [and] better imaging" than rival disc formats. Burnett and **Bob Dylan** plan to issue re-recorded versions of some of the latter's catalogue among the first *Ionic Original* product. In addition, Burnett soundtracks the upcoming *Downtown Owl* film, due via Sony, while Greil Marcus's *Folk Music: A Bob Dylan Biography In Seven Songs*, is on Yale University Press, 11 October. ■ **The Weeknd**'s 25-copy Out Of Time single run, pressed on metal saw blades, was auctioned online on 7 April.

See sacksco.com, vinylblade.com.

Pressing on

Vinyl pressing backlog set to ease in US

In April, Memphis Record Pressing announced its plans to expand its vinyl pressing plant production capacity nearly threefold by building an extension to its current facilities, adding 33,000 sq ft at a cost of $21.3 million. From late September, it will go online with an additional 36 vinyl presses, affording 24/7 production of 125,000 records per day. In addition, the company's warehousing space will nearly treble, with an extra 100,000 sq ft by June, at a cost of $7.5 million. In order to afford the growth, the workforce expands from early 2023, rising from just under 200 staff to over 480, each on an average wage of $42,000-plus. Founded in 2014, the enterprise manufactured just under a million vinyl LPs, while the 2021 figure was over seven million. The new capacity could see this rise to the tens of millions, relieving the national/global backlog of orders for vinyl. ■ In April, partners in the Music On Vinyl label in Netherlands, the Record Industry vinyl pressing plant, and Bertus Distribution, announced a merger that sees its production capacity nearly double, to 25 million units per annum.

See memphisvinyl.com, recordindustry.com.

The Memphis Record Pressing plant's coloured vinyl roster, about to grow

Photos: (T Bone Burnett) Jason Myers; (Savages) Simona Mizzoni

Green vinyl

Eco-friendly vinyl initiative gains traction

In April, Evolution Music announced that, as part of its mission statement to bring "the music industry and other businesses together to accelerate the music industry's shift to more sustainable, environmentally and socially responsible practices", it has available by July "the world's first bioplastic LP". While its chemical constituents weren't revealed, it's claimed that it has improved "anti-static qualities" over vinyl, and its "initial flagship product" will be manufactured "using circular economic principles to replace the harmful production and use of single-use plastics and minimise waste." The company asserts that it will "make it easy for labels and artists to make the change" to bioplastic instead of PVC LPs, "using the record pressing plants' existing machinery and production processes". Savages' **Fay Milton** notes, "it's a no-brainer. Why use fossil fuel-based products when you can now simply choose not to? It feels like Evolution Music have quietly just created a revolution."

See evolution-music.co.uk.

Savages' Fay Milton, third-left: backing bioplastic

Physical attractions

New physical album sales down, revenues up (hats off, box sets)

The BPI reported in April in its *All About Music 2022* that digital music revenues dropped during 2021, for the first time since 2004, by 0.4%. This was due in part to continued revenue growth of new physical music sales, with 185,000 cassettes, 5.3 million LPs and 14.4 million CDs sold, albeit that the 20-million units total is 5% down on 2021's sales numbers. It amounted to £241 million, CD revenues up 1.4%, to £117.2 million, and vinyl up 34%, to £115.9 million, while streaming made up 83% of sales. The BPI research revealed that non-reissue albums increased their share of the UK vinyl LP market by 43% in 2021, while CDs accounted for 58.7% of all physical album sales, **Adele**'s *30* shifting 150,000 in a week, and 400,000 units across the year. Overall, rock albums were 60% of all new physical album sales, with **David Bowie** the biggest-selling vinyl LP artist of the year, followed by **The Beatles**, **Taylor Swift**, **Pink Floyd** and **ABBA**.

Additionally, a survey of 1,000-plus people by Kantar Group, London, asserts that 20% of UK adults who'd bought music in the last year did so by purchasing vinyl, extrapolating that four million-plus had done so. The Group's report stated that 13% bought 10-plus LPs, and that 30% of them acquired vinyl from second-hand shops, 28% from HMV, and 57% of purchasers are aged under 25. ■ This year's UK *National Album Day* is 15 October, while discogs.com launches its first *Independent Record Store Day Month* in June, inviting 4,000-plus record shops worldwide to participate in events, including an online conference.

Top vinyl LPs of 2021

1. **ABBA** *Voyage*
2. **Adele** *30*
3. **Fleetwood Mac** *Rumours*
4. **Ed Sheeran** =
5. **Amy Winehouse** *Back To Black*
6. **Nirvana** *Nevermind*
7. **Queen** *Greatest Hits*
8. **Lana Del Rey** *Chemtrails Over The Country Club*
9. **Wolf Alice** *Blue Weekend*
10. **Harry Styles** *Fine Line*

(Official Charts Company)

Top CDs of 2021

1. **Adele** *30*
2. **ABBA** *Voyage*
3. **Ed Sheeran** =
4. **Coldplay** *Music Of The Spheres*
5. **Rag'n'Bone Man** *Life By Misadventure*
6. *Now That's What I Call Music 108*
7. **Elton John** *The Lockdown Sessions*
8. *Now That's What I Call Music 110*
9. *Now That's What I Call Music 109*
10. **Rod Stewart** *The Tears Of Hercules*

(Official Charts Company)

See bpi.co.uk, officialcharts.com, nationalalbumday.co.uk, kantarcom, discogs.com.

Adele: vinyl and CD top-seller

Photo: (Adele) Mari Sanl

Rock continued

■ **Lonerider** *Sundown* CD, LP, two exclusive bonuses each, with **Simon Kirke** (Bad Company), Escape, 27 May. ■ **Collective Soul** *Disciplined Breakdown Expanded* 2CD, including outtakes, unissued Chicago Park West, 1997, Craft, 17 June. ■ Dave Lewis' expanded *Five Glorious Nights* **Led Zeppelin** slipcased photobook, 150-copy *Leather & Metal Edition* with poster, Rufus, October. ■ **Orianthi** *Live In Hollywood* CD/DVD, Bourbon Room, January 2022, Frontiers, 15 July. ■ **Lessman/Voss** *Rock Is Our Religion*, with **Michael Voss** (MSG), Atomic Fire, 22 July. ■ **Keef Hartley Band** *Sinnin' For You* 7CD, bonuses, Esoteric, 29 July. ■ **UFO** *High Stakes And Dangerous Men/Lights Out In Tokyo* 2CD, 22 July, **Montrose** *I Got The Fire* 6CD, bonuses, 29 July, HNE. ■ **The Alarm** *Omega* CD, white, red, splatter LPs, *Deluxe 300* box, with white LP, CD, mixes CD, *50 Days In Lockdown* DVD, signed card, laminate, tote bag, four badges, thealarm.com, 17 June. ■ **Fairport Convention** seek fan memories for a book on Spenwood in November, via fairportfanbook@gmail.com. Due: May (27) **Bruce Springsteen** *Springsteen & I* DVD, **Aerosmith** *Rock For The Rising Sun* CD/DVD, earMUSIC, **Wallis Bird** *Hands*, Mount Silver, **Steve Earle & The Dukes** *Jerry Jeff*, New West, **Thanatos** *Comes Alive! Pt 1 (The 90s)*, Projekt June (3) **Southside & The Asbury Jukes** *Live In Cleveland 77*, Cleveland Intl, Blue Öyster Cult's **Joe Bouchard** *American Rocker*, Deko (10) Alice In Chains' **William DuVall** *11.12.21 Live-In-Studio Nashville*, DVL, **Godley & Creme** *Frabjous Days*, Grapefruit July **Journey** *Freedom* CD, 2LP, orange 2LP, cassette, Frontiers (29) **Eric Johnson** *Yesterday Meets Today*, Blue Elan September (9) **Crippled Black Phoenix** *Banefyre!*, Season Of Mist.

Reggae/Soul+

Michael Franti & Spearhead *Follow Your Heart* CD, 3 June, LP, 12 August, Thirty Tigers. ■ **George Duke** *No Rhyme, No Reason*, Soul Music, 17 June. ■ **Derrick Morgan** *Forward March/The Best Of Expanded* 2CD, bonuses, Doctor Bird, 15 July. Due: May (27) **Tapper Zukie** *Bunker* Buster, Kingston Sounds, **William Bell** *Never Like This Before*, Kent June (10) **Gladiators** *One Love*, Omnivore (24) **Quincy Jones** *The Dude* SACD, Intervention (27) **Ray Charles** *A Message From The People*, Tangerine.

Soundtracks

Due: May (20) **John Williams/Yo Yo Ma** *A Gathering Of Friends*, Sony June (17) **Nick Cave & Warren Ellis** *La Panthere Des Neiges*, Invada.

Vintage

Mel Carter *When A Boy Falls In Love* LP, CD with two bonuses, ABKCO, 27 May. ■ **Neil Sedaka** offers custom videos via cameo.com.

Got any news? Send it to tim.jones@metropolis.co.uk

Ghostpower's Jeremy Novak (left), and Tim Gane (also inset)

GHOST IN THE MACHINE

Stereolab's Tim Gane on his latest project's vinyl venture

Tell us how the vinyl came about.

There's a mail-order 250-copy heavyweight vinyl, with a fabric patch, and a bundle with *Astrel K* (on heavyweight vinyl with fabric patch), plus a screen-printed Ghostpower/Astrel K poster. We've been making limited, special versions of most of our records for 30 years: hand-made sleeves, coloured vinyl, free 7"s, sleeves made from unusual materials. This is a way of saying that the vinyl medium is very special to us, and is a means of connecting with our fans, as well as between the music and the medium. The presentation is an indicator of the content. All the records that I'm involved with come out on vinyl, and my personal dream was to have a vinyl record released before I was 18. At 17, I made a 7" EP on the Cause For Concern label.

Did it take long to get the new vinyl done?

Very long. It ought to have come out two years ago, but a combination of record-pressing delays, lack of plastic pellets, and Covid, was a triple-whammy.

Were you involved in putting together the package?

The artwork was organised by my music partner, Jeremy Novak. This record is the exception as, normally, I'm very involved in all aspects of design and packaging. Martin at Duophonic came up with the idea for an individually hand-stamped 7" that preceded it, as well as the bundle idea. For the recent Stereolab reissues, I chose the bonus tracks from a variety of sources – B-sides, EPs, unreleased tracks, or versions recorded for a particular record. We included the original 4-track cassette demos when they could be found and I mixed them with very minimal intervention, sonically, to retain the way it originally sounded.

Were you involved with the test-pressings?

I always attend the mastering "cut" of a record. It'd be impossible to have records mastered without direct involvement. The only exception was the recent Stereolab remasters, where, for a couple, I was on tour and couldn't attend. The main reason is to get the sound that I'm after and take care of any edits. But mainly, it's because I enjoy it so much. It's the culmination of everything that you've been working on -– the final part of the process. Working with someone like Bo Kondren at Calyx Mastering in Berlin for 16 years means that he knows implicitly the direction that I like to go in with the sound. It's a very relaxing process, even if there are problems to solve. The finished product is nearly always a guessing game – it never looks quite the same as you'd imagined it. Some records have been a disappointment, normally to do with the relationship with the colour and the material that it's printed on, making it look rather flat. But sometimes everything comes together perfectly and all the elements hit it off. That's when it really encapsulates the music, which is the main thing.

Are there plans for more vinyl?

Not for Ghostpower, but Stereolab will be having another instalment of our *Switched On* series (5) coming out as a 3LP.

Is vinyl an important part of your collection?

I have around 8,000 vinyl records, after quite a few purges over the years. I have CDs and cassettes, too, but vinyl is my first choice, for the sound, mostly. A good pressing/mastering from analogue tapes is the best, as is the look of vinyl.

Ghost Power *LP, CD are on Duophonic Super 45s.*

"MY PERSONAL DREAM WAS TO HAVE A VINYL RECORD RELEASED BEFORE I WAS 18"

FIRST SPIN
Readers' virgin vinyl purchases

This month: The Kinks – Sunny Afternoon

It was a toss-up between spending my week's pocket money on a pair of tights or this record. The pair of tights would only have lasted a day at most, as we owned cats, so the record won, and I headed home to play it on my red and white Alba record player. I played it incessantly – much to my elderly neighbour's annoyance. My brother had his own deck and could play his music as loud as he liked as his bedroom was at the end of a terrace. The B-side, I'm Not Like Everybody Else, was also a brilliant song and both received equal plays. I particularly loved the lyrics of Sunny Afternoon; my father would sing along to the line, "The taxman's taken all my dough." Back in about 2004, after his return from the US, Ray Davies played our local Art Centre and we introduced his music to our youngest daughter. A wonderful evening!

Elaine Reynolds

Depeche Mode box with new 12" singles

UPCOMING VINYL RELEASES

ABBA *Vinyl Album Box Set* 10LP, *CD Album Box Set* 10CD, 10 *Tracks* bonuses each, 27 May, *Ring Ring*, *Waterloo*, *ABBA*, *Arrival*, *The Album*, *Voulez-Vous*, *Super Trouper*, *The Visitors*, *Voyage* picture disc LPs, 10 June, Polydor.
Skids *Scared To Dance* 2LP, eight bonuses, Last Night From Glasgow, 3 June.
Art Blakey's Jazz Messengers *With Thelonious Monk Deluxe* 180g 2LP, 2CD, six unissued, Rhino, 20 May.
The Clash *Combat Rock The People's Hall Special Edition* 3LP, 2CD, 12 bonuses (two unissued), cassette, Sony, 20 May.
Soulfly *The Soul Remains The Same* 8LP, 5CD boxes, with *Soulfly*, *Primitive*, *3* 2LPs, *Prophecy*, *Soulfire* LPs, with bonuses (two unissued), BMG, 17 June.
The Lumineers 180g 2LP, six bonuses, Decca, 9 December.
Mercury Rev *All Is Dream* green 2LP, 15 bonuses, Cherry Red, 20 May.
Chase & Status *What Came Before* LP, red LP, CD, cassette, shop.whatcamebefore.net, 10 June.
The Flower Kings *Back In The World Of Adventures* remix 2LP/CD, CD, *Retropolis* remix 2LP/CD, CD, InsideOut, 27 May.
Machine Head *Of Kingdom And Crown* CD, longbox CD, digipak CD with two bonuses, cassette, 26 August, 2LP, green, gold, brown, clear, silver, white, yellow, red, clear splat, smog, silver corona, picture disc 2LPs, box with clear splat 2LP and two bonuses, digipak CD, slipmat, patch, badge, four posters, 25 November, Nuclear Blast.
The Kills *No Wow* LP, gold LP, *No Wow* remix LP, gold LP, 2CD, Domino, 3 June.
Depeche Mode *Exciter The 12" Singles* box, 8 x 180g 12"s, two posters, depechemodeboxsets.com, 10 June.
Django Django 180g 3LP, with ***Mad Professor*** *Dubs*, poster, signed print, Because, 27 May.
Pay It All Back To You Vol 8 blue LP, CD, unissued cuts by **Lee** '**Scratch**' **Perry**, The Pop Group's **Mark Stewart**, On-U Sound, 5 August.
Crime & The City Solution *Just South Of Heaven*, *Room Of Lights*, *Shine*, *The Bride Ship*, *Paradise Discotheque*, *The Adversary*, *American Twilight* LPs, CDs, Mute, 2023.
Ozzy Osbourne *Black Rain* 2LP, CD, three bonuses, Sony, 20 May.
UK Subs *XXIV* coloured 10" 2LP, bonus, Captain Oi!, 10 June.
Motörhead *Ace Of Spades*, *No Sleep Til Hammersmith*, *Sacrifice*, *Overkill*, *Bomber* swirls LPs, revolvermag.com, July.

Life's What You Make It 3LP, unissued **Eliza & Martin Carthy**, **Teddy Thompson**, **Marry Waterson**, **Julie Tippetts**, **Afro-Celt Sound System**, Cosmetic Warriors, 27 May.

The Unthanks *Sorrows Away* 2LP, CD, pre-orders via the-unthanks.com.
Beastie Boys *Check Your Head* 180g 4LP, 17 bonuses, June, [TBC].
Marina & The Diamonds *Electra Heart* magenta 2LP, four bonuses, Warners, 23 September.
After Forever orange 2LP, splatter 2LP, CD, two bonuses each, Nuclear Blast, 27 May.
Yo La Tengo *I Can Hear The Heart Beating As One Deluxe* yellow 2LP, six bonuses, [TBC], 12 August.

20 May **Jackie Mitoo** *Organ Super Powered* LP, Kingston Sounds; **Ozric Tentacles** *Strangeitude* LP, Kscope; **Joanne Shaw Taylor** *The Blues Album* silver LP, KBTA; **Tony Allen** *Secret Agent* 2LP, World Circuit; **Jason Isbell** *Georgia Blue* LP, Southeastern; **Widespread Panic** *Miss Kitty's Lounge* LP, livewidespreadpanic.com; **Silvertones** *Silver Bullets* 180g LP, Dr Bird; **Nancy Sinatra/Lee Hazlewood** *Nancy & Lee* LP, CD, 8-Track, cassette, LITA; **The Hollywood Stars** *Sound City* LP, CD, Liberation Hall; **Armin Van Buuren** *Shivers* 180g 2LP, Music On Vinyl; **Ludwig Goransson** *Venom OST* coloured 180g LP, **Mikey Dread** *World War III* yellow 180g LP, **Aretha Franklin** *Yeah!!!* 180g LP, **Bernie Worrell** *All The Woo In The World* red 180g LP, Music On Vinyl; **10cc** *The Things We Do For Love* 2LP, 2CD, Exploded; ***The Animals*** *Mono*, *On Tour Mono*, *Animal Tracks Mono*, *Animalization Mono* 180g LPs, CDs, ABKCO; **Train** *AM Gold* LP, CD, Columbia; **Bee Gees** *Spicks & Specks* LP, Interhits; **Black Uhuru** *New Day* LP, Law; **Chuck Berry** *Concerto In B Goode* LP, Anagram; **Demon** *Better The Devil You Know* LP, Spaced Out; **Diamanda Galas** *1984* LP, Intravenal Sound Op; **Easybeats** *It's Too Easy*, **Rose Tattoo** *Assault & Battery* LPs, Alberts; ***Howlin' Wolf*** LP, Friday; **Hundred Reasons** *Live At The Lemon Grove*, **Soft Machine** *Wonderland* LPs, Secret; **Neil Young** *Citizen Kane Jr Blues 1974* LP, Reprise; **The Blues Band** *So Long* 2LP, Repertoire; The **Claypool Lennon Delerium** *South Of Reality*, *Monolith Of Phobos* coloured 2LPs, ATO; **The Dixie Cups** *Chapel Of Love* LP, Sun; ***The Sweet Inspirations*** gold LP, Reel; **The Wedding Present** *Davni Chasy* LP, Clue; **Waylon Jennings** *Lost Nashville Sessions* LP, Country Rewind.

27 May **Bob Marley** *& The Chineke Orchestra* LP, CD, Island; **Spock's Beard** *The Oblivion Particle*, **Roine Stolt's The Flower King** *Manifesto Of An Alchemist* 2LPs, **Sons Of Apollo** *MMXX* 2LP, blue, purple 2LPs, CD, Napalm; **The Fall** *Classical* LP, Secret; **Ozric Tentacles** *Arborescence* LP,

Sons Of Apollo double-albums

Kscope; The Damned's **Rat Scabies** *PHD* LP, Cleopatra; **Mel Carter** *When A Boy Falls In Love* LP, Universal; *Tron OST* LP, **Daft Punk** *Tron Legacy*, *Tron Reconfigured* 2LPs, Disney; **The Durutti Column** *Fidelity* 180g 2LP, Les Disques Du Crepuscule; **MONO** *My Story, The Buraku Story* LP, CD, Phantom Limb; **The Residents** *Wormwood* 2LP, Cryptic Corp; **Bruce Hornsby** *'Flicted* LP, Zappo; **Chuck Berry** *Toronto Rock'n'Roll Revival* coloured 2LP, Sunset Blvd; **Flamin' Groovies** *Shake Some Action* green LP, Jackpot; Bauhaus' **Peter Murphy** *Wild Birds Live Tour* coloured 2LP, Cleopatra; **Sun Ra** *Ra To The Rescue!* coloured LP, Modern Harmonic; **Joy Division** *Preston 28 February 1980* coloured LP, Outsider; **The Fallen Angels** *It's A Long Way Down* coloured LP, Jackpot; **The Cranberries** *Stars* 2LP, Island; **Aretha Franklin** *Amazing Grace* white 2LP, Atlantic; **Erykah Badu** *But You Caint Use My Phone* coloured LP, Motown; **Keb' Mo'** *Martin Scorsese Presents The Blues* blue 180g 2LP, **Ramin Djawadi** *Pacific Rim OST* gold 180g 2LP, **Robert Cray** *Strong Persuader* 180g LP, **Bow Wow Wow** *See Jungle! See Jungle! Go Join Your Gang Yeah! City All Over! Go Ape Crazy!* green 180g LP, **DAF** *First Step To Heaven* gold 180g LP, **Robert Cray** *Strong Persuader* 180g LP, **Yes** *9012 Live: The Solos* coloured 180g LP, Music On Vinyl; **Kenny Dorham** *Quiet Kenny* LP, Dol; **4 Skins** *The Good, The Bad & The 4 Skin*, **Blitz** *Voice Of A Generation* LPs, Radiation; **BB King** *Blue Shadows* red LP, **Bill Evans** *Easy To Love* orange LP, **Billie Holiday** *Complete Commodore Masters* brown LP, **John Coltrane** *Coltrane* green LP, **Sun Ra** *Jazz In Silhouette* blue LP, Wax Time; *Giant Steps* blue LP, **Herbie Hancock** *Takin' Off* LP, 20th Century Jazz Masters; **Brant Bjork** *Jalamanta* 2LP, Heavy Psych Sounds; **Doja Cat** *Planet Her* LP, RCA; **Etienne De Crecy** *Super Discount* 2LP, Pixadelic; **Leaf Hound** *Growers Of Mushroom* 180g LP, Repertoire; **Nikki Sudden** *Red Brocade* 2LP, Bang.

YOU BETTER YOU BET

What's hot for record collectors to invest in?

This month: Westside Gunn

In the upcoming 2024 edition of the *Rare Record Price Guide* a new artist has a whole page of entries. Quite an achievement considering that their first UK release did not hit the shops until 2015.

American rapper, musician and producer *Westside Gunn* released his first mixtape Stateside in 2005 but his career was interrupted by a spell in prison. In 2012 he co-founded Griselda records with his brother (and collaborator) Conway the Machine. The first release was the EP *Hitler Wears Hermes*, a digital mixtape and CD-R Stateside. He began releasing here on the boutique hip hop label Daupe!, set up in 2012 by Lawrence Lord aka The Purist whose mantra is "Quality Not Quantity."

The first Westside Gunn release came in 2016 when Daupe! put out Roses Are Red…So Is Blood (DM SP 11, £100), then the *Griselda Ghost* EP (DM SP 016) as well as Westside Gunn's debut LP Flygod (DM SP 012), the second being limited to 230 copies and worth £400. Since then, Westside Gunn has been prolific and Daupe! have kept pace. Crucially, Daupe! have marketed the releases as limited editions: the Griselda Ghost 12" came on 250 black vinyl copies (£300), 150 on aquamarine (£400) and 20 with a special Japanese Obi strip (£500). *Hitler Wears Hermes II* (DM SP 008) was restricted to 100 copies on red, 150 on black and 20 copies with a Japanese obi strip. The prices for these records today? £500, £300, and £400 – if you can find copies. The idea to introduce the Japanese Obi strip is genius – although not much fun for collector No 21!

The same approach to limited edition vinyl has not only been applied to every subsequent Westside Gunn release but all the other artists on Daupe! like Conway, SonnyJim, The Purist (Lawrence Lord himself), Vic Spencer, Crimeapple and Ghostface Killah to name a few. Indeed, if you pay a visit to the Daupe! page on Bandcamp every release they have waxed is sold out – and they limit every release to one copy per customer. There is a case to make for Daupe! as one of the most collectable new labels in the UK as every release, be it on black or coloured vinyl or even on cassette, is worth serious money.

Ian Shirley

***Ziggy Stardust* 50th Anniversary editions**

3 June *Snow White And The Seven Dwarfs* red LP, *Bambi* green LP, *Hercules* orange LP, *Aladdin*, *Lilo & Stitch* blue LPs, Disney; **The KLF** *In The White Room* 2LP, Parachute; **John Williams/Anne-Sophie Mutter** *Violin Concerto No 2 & Selected Film Themes* LP, CD, Deutsche Grammophon; **SWANS** *Feel Good Now* 2LP, Mute; **Drive-By Truckers** *Welcome 2 Club XIII* LP, red, green, silver LPs, CD, ATO; **Merzbow/Lawrence English** *Eternal Stalker* LP, red, swirl LPs, CD, Dais; **SVT** *Always Love Back* 2LP, CD, Liberation Hall; **Sass Jordan** *Bitches Blues* LP, CD, Stony Plain; **Cabaret Voltaire** *The Covenant, The Sword And The Arm Of The Lord*, *The Crackdown*, *Micro-phonies* coloured LPs, Mute; Suicide's **Alan Vega** *Saturn Strip* coloured LP, **Max Roach** *Members, Don't Git Weary* LP, Real Gone; **Wilson Pickett** *Original Soul Shaker* LP, Goldenlane; **Joe Jackson & Todd Rundgren** *State Theater, New Jersey, 2005* coloured 3LP, Purple Pyramid; **Armin Van Buuren** *76* 180g 2LP, Music On Vinyl; **Lightnin' Hopkins** *Mojo Hand* coloured LP, Cleopatra; **Porcupine Tree** *Nil Recurring* LP, Snapper; **Clutch** *Robot Hive/Exodus* coloured 180g 2LP, Weathermaker; **Amy Winehouse** *Live At Glastonbury 2007* 2LP, Republic; **Os Mutantes** *World Psychedelic Classics Vol 1* coloured LP, Luaka Bop; **Rahsaan Roland Kirk** *Blacknuss* LP, *Here Comes The Whistleman* orange LP, Modern Harmonic; **George Scott** *Find Someone To Love*, ***East Coast*** coloured LPs, Real Gone; ***Saigon Kick*** coloured LP, Real Gone; **Kingston Trio** *Greatest Hits* LP, Curb; **Andrew Bird** *Inside Problems* blue, coloured LPs, CD, Loma Vista; **Earth, Wind & Fire** *Spirit*, ***Republica*** 180g LPs, Music On Vinyl; **Angel Olson** *Big Time* 2LP, pink 2LP, CD, Jagjaguwar; ***Animals As Leaders*** pink, yellow 2LPs, Prosthetic; **April Wine** *Harder… Faster* LP, Aquarius; **Argent** *Hold Your Head Up* clear 180g LP, Demon; **Charlie Musselwhite** *Mississippi Son* blue LP, Alligator; **Christian Death** *Deathwish* coloured LP, Cleopatra; **Clutch** *Robot Hive* 2LP, Weathermaker; **Frank Sinatra** *Watertown* LP, Frank Sinatra; **Jackie Leven** *The Mystery Of Love* 2LP, Cooking Vinyl; **Neil Young** *Royce Hall 1971*, *Dorothy Chandler Pavilion* LPs, Reprise; **Prince & The Revolution** *Live* 3LP, SMG; **Snap** *Rhythm Is A Dancer* yellow LP, BMG; **You Me At Six** *Sinner Never Sleep* LP, silver 3LP, EMI; **The Chemistry Set** *Pink Felt Trip* LP, Regal Crabomophone.

10 June **Seventh Wonder** *The Testament* silver 180g 2LP, CD, ex-Rising Force's **Jorn** *Over The Horizon* blue 180g 2LP, CD, Frontiers; **KISS** *Live At Donington 1996* 3LP, 2CD, shopkissonline.com; **String Cheese Incident** *Untying The Knot* 2LP, Label Exclusive; **Klaus Schulze** *Deus Arrakis* 180g 3LP, CD, SPV; **Saint Etienne** *I've Been Trying To Tell You* LP, PIAS; **Leprous** *Live At Rockefeller Music Hall* 3LP, Rastilho; **Steve Reich** *Reich/ Richter* LP, CD, Nonesuch; **Carrie Underwood** *Denim & Rhinestone* LP, CD, [TBC]; **Jessie Buckley & Bernard Butler** *For All Our Days That Tear The Heart* LP, CD, Universal; **Elton John** *Chartbusters Go Pop* coloured LP, Purple Pyramid; **Bad Religion** *The Process Of Belief* coloured LP, Epitaph; **The Rolling Stones** *Licked Live In NYC 2003* coloured 180g 3LP, Mercury; **Sonny & Cher** *The Best Of*, **Montrose** *Paper Money* coloured LPs, Friday; A Perfect Circle's **Billy Howerdel** *What Normal Was* LP, Alchemy; **Anathema** *A Vision Of A Dying Embrace*, *The Silent Enigma* LPs, Peaceville; **Associates** *Sulk* 4LP, Union Square; **Bad Religion** *The Process Of Belief* LP, Epitaph; **David Sylvian** *Sleepwalkers* 2LP, Groenland; **Diamanda Galas** *The Divine Punishment* LP, Intravenal Sound Op; **Kreator** *Hate Uber Alles* 2LP, Nuclear Blast; **Tony Joe White** *The Beginning* LP, New West.

17 June **Mavis Staples/Levon Helm** *Carry Me Home* 2LP, Anti-; **Ray Charles** *A Message From The People* LP, CD, Tangerine; **Hercules & Love Affair & ANOHNI** *In Amber* amber LP, CD, Skint; **Nerina Pallot** *I Don't Know What I'm Doing* LP, CD, nerinapallot.com; **The Troggs** *Tapes*, **Scott McCarl** *Play On* LPs, CDs, Liberation Hall; Radiohead's **The Smile** *A Light For Attracting Attention* 2LP, yellow 2LP, CD, XL; **Nick Cave** *Seven Psalms* 10" LP, Cave Things; **Oscar Peterson**, **George Duke** *The Best Of The MPS Years* 2LPs, MPS; **UB40 Featuring Ali Campbell &** ➤

VINYL FETISH

THE ASSOCIATION *AND THEN…ALONG COMES…* (LONDON AMERICAN HAT 8305, LP, UK, 1966) £40

At the time Brian Wilson described this release as the best debut album he had ever heard. Praise, indeed, for a band which only formed a year earlier. Often regarded as music's first folk-rock group, the strength of these six guys lay in their powerful harmony singing, plus the fact that there were several songwriters and lead singers among their ranks.

They had run into the young and soon-to-be-legendary producer Curt Boettcher during their many gigs around LA. And they had built up a repertoire of songs in their stage act, many of which would be chosen for the album. Boettcher agreed to produce the album on condition that he could use experienced session musicians. They agreed.

The album cover featured action shots of the guys, arms and legs akimbo, yet in neat three-piece suits and haircuts that made them resemble accountants. It did them no harm, though: they had a huge Top 10 smash with Along Comes Mary (there were rumours of a marijuana subtext) followed by a glorious No 1 with Terry Kirkman's beautiful Cherish later that autumn. Both are on this fine album.

Kirkman and lead guitarist Gary Alexander emerged as the principal songwriters, The former's anthem, Enter The Young, opened Side 1 (it would often close their stage show) while Alexander's tender love song Remember was just right for rhythm guitarist Jim Yester's fragile tenor. Russ Giguere contributed I'll Be Your Man while drummer Ted Bluechel Jr's lovely Standing Still indicated a real songwriting talent.

In concert, they worked up a witty and entertaining stage act to link their set. And they went on to publish *Crank Your Spreaders,* a collection of poems, drawings, and wry observations. Long years of touring would follow, punctuated by recording sessions: eight albums over five years.

They were never considered hip, though they did open the Monterey Pop Festival a year later. And they have always been held in great affection by fans and are still touring today, more than 55 years later.

David Pearson

SPECIALIST MUSIC AUCTIONEERS

NO. 1 AUCTION HOUSE WORLDWIDE FOR VINYL & THE FASTEST GROWING FOR MEMORABILIA

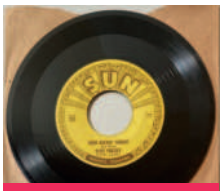
24TH MAY: FILM, TV & SPORT MEMORABILIA

7TH JUNE: THE WHITE LABEL AUCTION IN AID OF THE BRIT TRUST

14TH JUNE: THE BOB SOLLY COLLECTION OF RARE RECORDS PART 2

28TH JUNE: MUSIC MEMORABILIA

29TH JUNE: RARE & COLLECTABLE VINYL RECORDS

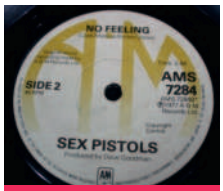


SOLD £4,680

Elvis Presley
Good Rockin' Tonight

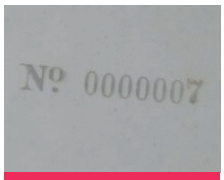
SOLD £4,100

Dr. Z LP on
Vertigo Swirl



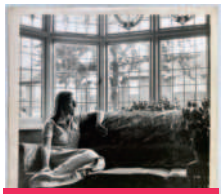
SOLD £11,000

Sex Pistols A&M
God Save The Queen



SOLD £23,000

Beatles White Album
No.0000007

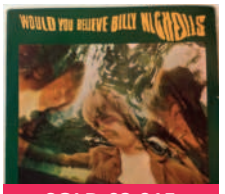


SOLD £23.430

Dark Around The
Edges LP

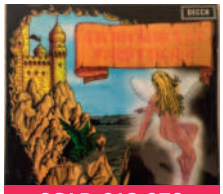
SOLD £9,250

Beatles Please Please
Me in MONO LP



SOLD £8,015

Billy Nicholls LP
Would You Believe



SOLD £13,070

Tinkerbells Fairydust
Original LP

SOLD £13,560

Leafhounds—Growers
Of Mushrooms LP

SOLD £3,200

Signed AC/DC
7" single

SOLD £16,030

Signed Led Zeppelin
LP

SOLD £5,920

Queen Kind of Magic
Signed LP

SOLD £14,800

Rolling Stones
original 1964 poster

SOLD £8,630

Sex Pistols
Anarchy Tour Poster

SOLD £10,160

Doors & Jefferson
Airplane original poster

SOLD £1,970

The Clash original
tour poster

SOLD £22,810

David Bowie owned
and worn hat

SOLD £4,685

Joy Division Ideal
for Living EP

SOLD £24,600

David Bowie Signed
Takamine Acoustic Guitar

SOLD £20,350

New Order Blue
Monday Anvil

SOLD £10,600

Beatles signed
BOAC menu

SOLD £1,600

OASIS LP
Box Set

SOLD £2,460

U2 signed copy
of their War LP

***Total Prices including Buyer Premium

REGULAR SPECIALIST AUCTIONS OF RARE & COLLECTABLE VINYL AND MUSIC MEMORABILIA PLUS ONE OFF SPECIALIST SALES

IF YOU ARE LOOKING TO SELL A SINGLE ITEM OR ENTIRE COLLECTION OUR NO. 1 PRIORITY IS TO ENSURE YOU GET THE BEST POSSIBLE PRICE

GENRES INCLUDE ROCK, PROG, PSYCH, INDIE, PUNK, ROCK N ROLL, JAZZ, FOLK, BLUES, NORTHERN SOUL, SOUL, DISCO, MOTOWN, FUNK & MORE TO INCLUDE LPs, 7", 12", ACETATES, DEMOS, POSTERS, PROGRAMMES, TICKETS, STAGE CLOTHING, INSTRUMENTS, AWARDS, SIGNED ITEMS, PHOTOGRAPHS, PERSONAL EFFECTS, DOCUMENTS...

WE ACCEPT CONSIGNMENTS WORLDWIDE

Omega Auctions, Sankey Valley Industrial Estate, Newton-Le-Willow, WA12 8DN

Tel: 01925 873040 | www.omegaauctions.co.uk | Email: office@omegaauctions.co.uk

OMEGA AUCTIONS

Astro *Unprecedented* 2LP, Universal; **The Alarm** *Omega* LP, 21st Century; **David Bowie** *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* 45rpm LP, picture disc LP, Parlophone; **Young-Holt Unlimited** *Plays Super Fly* yellow LP, CD, Liberation Hall; **Bill Evans** *Trio 65* LP, Verve; **Carly Rae Jepsen** *Kiss* LP, School Boy; **Chameleons** *Live From The Edge* 2LP, Metropolis; ***Foghat*** clear, gold LPs, **Gordon Lightfoot** *Summertime Dream* clear LP, Friday; **John Carpenter** *The Fog* 2LP, Waxwork; **Maceo Parker** *Soul Food* purple LP, The Funk Garage; ***NEU!*** picture disc LP, Groenland; **Quiet Riot** *Alive & Well* splatter, silver LPs, Deadline; **Shakatak** *Night Birds* LP, Secret; Ocean Colour Scene's **Steve Cradock** *Soundtrack To An Imaginary Movie* LP, Kundalini; **Ryuichi Sakamoto** *Beckett* coloured 180g LP, Music On Vinyl.

24 June **Brian Jonestown Massacre** *Fire Doesn't Grow On Trees* LP, CD, on A; **Mortal Sin** *Fear Of Despair, Mayhemic Destruction* LPs, CDs, Dissonance; **Firefall** *The Best Of* coloured LP, Friday; **Winger** *In The Heart Of The Young* coloured LP, Friday; **Projected** *Hypoxia* LP, CD, cassette, Rat Pak; **Ennio Morricone** *Westerns* orange 180g 2LP, *Psycho* white 180g 2LP, *Lounge* pink 180g 2LP, *Giallo* silver 180g 2LP, *Passion* lavender 180g 2LP, Music On Vinyl; **Elvis Presley** *His Hand In Mine* blue LP, *Fun In Acapulco* green LP, *King Creole*, *GI Blues* yellow LPs, *Pot Luck* red LP, *It Happened At The World's Fair* orange LP, *Something For Everybody* purple LP, Doxy; **Code** *Continuum* 2LP, CD, Lo-Tek; **XTC** *White Music* 200g LP, Panegyric; **Animals As Leaders** *Weightless* splatter LP, Prosthetic; **Arthur Brown** *Long Long Road* LP, Prophecy; **Caroline Polachek** *Billions* LP, Caroline Polachek; **Iron Butterfly** *Live In Sweden 1971* purple LP, **The Mission** *Resurrection* blue LP, Cleopatra; **Kanye West** *Donda Deluxe* 4LP, Def Jam; **Pere Ubu** *The Modern Dance* LP, Fire; **Savatage** *Streets, Gutter Ballet* 2LPs, MRI; **Regina Spektor** *Home, Before And After* LP, CD, Warners.

1 July **Edguy** *Mandrake* coloured 2LP, AFM; **Ash** *Free All Angels* LP, Echo; **Robin Carolan & Sebastian Gainsborough** *The Northman* LP, Sacred Bones; **Carl Perkins & Friends** *Blue Suede Shoes* LP, Madfish; **The Judds** *Love Can Build A Bridge* LP, CD, Curb; Yeah Yeah Yeahs' **Nick Zinner** *41 Strings* LP, Chaikin; **Front Line Assembly** *Total Terror Pt 1 1986* 2LP, Cleopatra; **Gwenno** *Tresor* LP, CD, Heavenly; **Iron Butterfly** *Live In Copenhagen 1971* silver LP, Purple Pyramid; **Shinedown** *Planet Zero* LP, Atlantic; **Spear Of Destiny** *Liberators* red 180g LP, Demon; **UK Subs** *Reverse Engineering* LP, green LP, Cleopatra.

8 July **George Michael** *Older* green 2LP, Sony; **V**gra Boys** *Cave World* LP, CD, YEAR0001; **Mica Levi** *Under The Skin OST* LP, Milan; **Laura Veirs** *Found Light* pink LP, CD, Raven Marching Band; ***Grannie*** LP, Seelie Court.

15 July **Blue Orchids** *Angus Tempus Memoir* LP, CD, Tiny Global; **Interpol** *The Other Side Of Make-Believe* LP, CD, Matador; **Lizzo** *Special* LP, CD, cassette, Warners; **Orbital** *Thirty-Something* 4LP, 2CD, Townsend; **Ozomatli** *Marching On* LP, Blue Elan; **Beabadoobee** *Beatopia* LP, green LP, CD, cassette, Dirty Hit; Cabaret Voltaire's **Stephen Mallinder** *Tick Tick Tick* LP, red, green, red splat, picture disc LPs, CD, Dais; The War On Drugs' Dave Hartley's **Nightlands** *Moonshine* LP, Western Vinyl; **Barney Kessel** *Four!* LP, Craft; **New York Dolls** *Red Patent Leather* red LP, LMLR; **The Buckinghams** *Kind Of A Drag* splatter LP, Culture Factory.

22 July Circa Survive's **Anthony Green** *Boom. Done.* coloured, clear LPs, Born Losers; **Ty Segall** *Hello, Hi* LP, CD, Drag City; **Bananarama** *Masquerade* blue, red LPs, CD, cassette, In Synk; **Sunn O))))** *Life Metal* 2LP, Southern Lord; **The Kooks** *10 Tracks To Echo In The Dark* LP, Lonely Cat; **The Sadies** *Colder Streams* blue LP, Yep Roc.

29 July **Eric Johnson** *The Book Of Making* LP, Blue Elan; Sunn O)))'s Greg Anderson's **The Lord** *Forest Nocturne* LP, Southern Lord; **Buzzcocks** *French* blue 2LP, *The Way* clear 2LP, *Flat-Pack Philosophy* white 2LP, Audio Platter; **Arch Enemy** *Deceivers* LP, CD, Century Media; **Ani DiFranco** *Living In Clip* coloured 3LP, Righteous Babe; **Grateful Dead** *Europe 72* 180g 3LP, Grateful Dead; ***The Gabbard Brothers*** LP, CD, Colemine **Josh Rouse** *Going Places* LP, Yep Roc; **Yo La Tengo** *I Can Hear The Heart Beating As One* 2LP, Matador.

5 August **Breathless** *See Those Colours Fly* coloured LP, CD, Tenor Vossa; **Phish** *LP On LP 03: Tweezer/ Prince Caspian 8/12/15* coloured LP, Jemp; **Hiromi** *Silver Lining Suite* 2LP, Concord; **Ladyhawke** *Time Flies* LP, BMG; **Leon Redbone** *Mystery Man* LP, Reel; **Primus** *Conspiranoid* white LP, ATO.

12 August **Silk Sonic** *An Evening With* LP, Atlantic; **Pavement** *Slanted And Enchanted* coloured LP, Matador.

19 August **Walter Trout** *Ride* 2LP, red 2LP, CD, Provogue; **Hot Chip** *Freak Out/Release* 2LP, orange, brown 2LPs, CD, Domino.

26 August Silverchair's **Daniel Johns** *Future Never* coloured LP, BMG; **Embrace** *How To Be A Person Like Other People* LP, splatter LP, signed/numbered test-pressing LP, CD, cassette, Townsend.

9 September **Built To Spill** *When The Wind Forgets Your Name* LP, CD, cassette, Sub Pop.

23 September **Michael Giacchino** *The Batman* coloured 180g 3LP, Mondo; **Municipal Waste** *Electrified Brain* blue LP, Nuclear Blast.

30 September **L7** *Bricks Are Heavy* LP, gold LP, Licorice Pizza.

14 October **John Carpenter/Cody Carpenter/Daniel Davies** *Firestarter OST* LP, orange splatter, galaxy, stripe, yellow splatter, starburst, orange-yellow, smoke, red splatter, coral, CD, cassette, Sacred Bones; **Skid Row** *The Gang's All Here* LP, red LP, earMUSIC.

21 October **The Partisans** *The Time Was Right* red LP, Audio Platter; **Dr Strangely Strange** *Radio Sessions* LP, Think Like A Key.

4 November **Ride** *Nowhere, Going Blank Again* LPs, CDs, *4 EPs* 2LP, CD, Wichita; **Jennifer Lopez** *This Is Me… Then* LP, Legacy.

11 November **Larkin Poe** *Blood Harmony* LP, Tricki-Woo.

27 January 2023 **Iggy & The Stooges** *Move Ass Baby* clear 2LP, **The Selecter** *Live Injection* white LP, *Greatest Hits Live* clear 2LP, **Bad Manners** *Heavy Petting, This Is Ska!* white LPs, *Greatest Hits Live* clear LP, *Rare & Fatty* red LP, **Anti-Nowhere League** *Best Of Pt 1, Pt 2*, **The Business** *The Complete Singles Collection* red 2LPs, Audio Platter; **Riot Squad** *The Riot City Years* yellow LP, Radiation.

MY TOP 5

Readers' stand-outs from their record collection

Genesis *Foxtrot*
(Charisma CAS 1058, LP, UK, 1972) **£30**
I was torn between this and *Nursery Cryme*, but the epic Supper's Ready tips the balance in favour of an album which illustrates the band had mastered its craft. Watcher of The Skies isn't too shabby, and neither is the top-notch gatefold cover.

Amen Corner *Round Amen Corner*
(Deram SML 1021, LP, UK, 1968) **£30**
This album reflects the soul/R&B music the band played before fame really hit. Their breakthrough hit, Gin House, is featured here, but the standout track is Expressway (To Your Heart).

Man *2 ozs. Of Plastic With A Hole In The Middle*
(Dawn DNLS 3003, LP, UK, 1969) **£50**
This album became a staple on Saturday nights when my mates and I watched the horror films on BBC2. Any album featuring a track called Spunk Box has to be worth a listen.

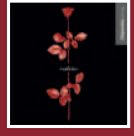
Stackridge *Friendliness*
(MCA Records MKPS 2025, LP, UK, 1972) **£20**
The template for this album is summed up by the opening track, Lummy Days. It's humorous, catchy, and superbly played, a theme that runs through each of the songs, including Anyone For Tennis and Amazingly Agnes.

The Royal Philharmonic Orchestra Conducted By David Bedford *The Orchestral Tubular Bells*
(Virgin V 2026, LP, UK, 1975) **£8**
The original was a ground-breaking masterpiece which has stood the test of time. But, in my opinion, this version adds depth and finesse: a meeting of prog rock and orchestra which takes the music to another level.
Tom Alexander

MY PRECIOUS

David Maddox-Jones on Depeche Mode's *Violator*

"In my early 20s, I went through an 80s/early 90s pop phase and discovered Depeche Mode. Everything changed. The dark minor chords with catchy pop melodies and lyrics, especially Enjoy The Silence, inspired me to write my own brand of dark pop. Martin Gore's songwriting has honesty that's mysterious and captivating. I saw them in London, 2017, and it was epic. Thousands of people singing *Violator* songs was incredible".



***Maddox Jones* Believe It is on Radikal.**

FIRST SPIN/MY TOP 5

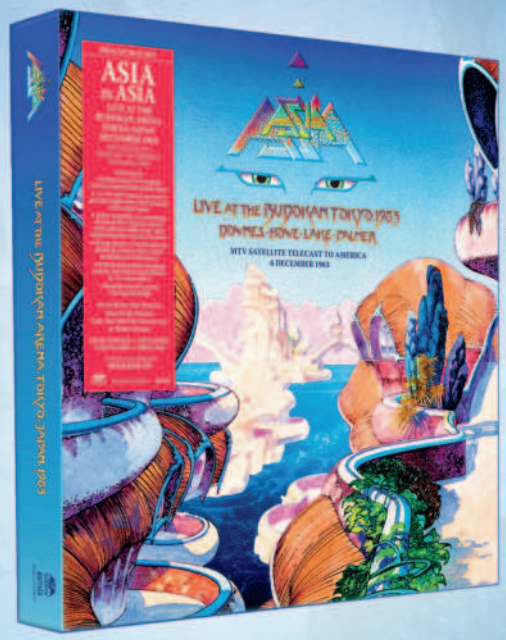
If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

GEOFFREY DOWNES · STEVE HOWE · GREG LAKE · CARL PALMER

LIVE AT THE BUDOKAN ARENA, TOKYO, JAPAN, 1983

MTV SATELLITE TELECAST TO AMERICA
6 DECEMBER 1983



DELUXE BOX SET CONTAINING:

Colour 2LP, 2CD, Blu-ray video, 40 page book with comprehensive notes & band member quotes, memorabilia & 'Asia' pin badge

FEATURING THE TRACKS

'Heat Of The Moment', 'Only Time Will Tell', 'Sole Survivor' & 'Wildest Dreams'

All box set audio remixed from original tapes

ALSO AVAILABLE AS 2LP, 1CD & DIGITAL FORMATS

RELEASED 10 JUNE 2022

Painting and logos © **Roger Dean 1981 -2022**

The Collector

This month: author/music exec
Nabil Ayers

Shelf-improvement: Nabil with some of his collection at his apartment in Brooklyn

Nabil Ayers is a Brooklyn-based author, music executive, and recovering indie rock drummer. He co-founded the Seattle record store Sonic Boom Records in 1997 and toured the world as a drummer in bands in the 90s and 2000s. Ayers is the President of Beggars Group US in New York, and he also runs his own record label, The Control Group, and the experimental/jazz offshoot, Valley Of Search.

What do you collect, and why?
I collect records that are connected to or remind me of periods in my life. It's fun to have a story about a particular record. Roy Ayers' Everybody Loves The Sunshine reminds me of my childhood – he's my father and I've never known him, but I've always known his music. Drive Like Jehu's Hand Over Fist 7" reminds me of seeing the band live for the first time with only a handful of people in the room and feeling like the luckiest person on earth. Sleater-Kinney's *Dig Me Out* reminds me of my first record store job at Easy Street Records in Seattle, where we played the album every day. I think we sold it for $7.99, during that weird 90s period when records cost less than CDs in America.

How big is your collection?
I try to keep my collection around 1,000 LPs. Space is at a premium in my Brooklyn apartment, but it also feels good to keep my collection lean. Once or twice a year, when it starts to feel too tight, I'll let a few albums go that I haven't listened to in a while and don't feel a strong connection with. It's a fun process that allows me to re-evaluate what music is truly important to me at any given time. I have six different pressings of Pixies' *Doolittle*, and those never get questioned. My favourite is a beat-up Italian pressing I found during a vacation years ago.

What do you think it is worth?
I'd guess around $40,000 USD. That's a shot in the dark, though. There are some rare items and valuable first pressings, but equally as many discount-bin finds.

> **"Once or twice a year, when it feels tight, I'll let a few albums go"**

How and where do you store it?
Several years ago, when I moved to a new apartment in Brooklyn, my friend Jesper convinced me that he could build the perfect record shelf out of huge hunks of tree that we found at a lumber yard in Queens, New York. He built this beautiful, heavy shelf in my empty apartment, and the first thing I did when I moved in was fill it with records. I have another small rack that's like one you would find in a record shop. I keep it next to my turntable, and it holds about 100 new releases and records that I'm not sure will graduate to the main shelf.

What's the rarest/most unusual/most valuable item you have?
It's got to be my collection of Nirvana 7" singles autographed by the entire band. I went to the live in-store they played in Seattle in September 1991 – a couple of weeks before *Nevermind* was released. I'd collected several bootleg 7" singles that summer that included the demo versions of songs from *Nevermind*. After the show, the band was just hanging out, talking to fans in the parking lot, and they were all cool with signing things for people. I remember that while Krist [Novoselic] signed one of my singles, he dropped someone's original Love Buzz 7" on the concrete, and then accidentally spilled some beer on it. The owner was distraught, but thankfully her record didn't break.

What elusive gem are you still looking for?
An original copy of Mtume Umoja Ensemble's *Alkebu-Lan – Land Of The Blacks* on Strata East. I only learned about this album six or seven years ago. It's a joyous, intense slice of early 70s New York that was recorded just a few blocks from where I live at a club called The East – it's now an auto shop. I bought a bootleg copy last year for $35, and it's nice to have a vinyl version to play, but I'd love an original. I'm also looking for both Marzette Watts albums. Marzette released two amazing albums: *Marzette Watts And Company* on ESP-Disk in 1966, and *The Marzette Watts Ensemble* on Savoy Records in 1968. I never met Marzette, but I feel a personal connection to his music because he was friends with my mother, and right after I was born, he told her I was going to play music.

What's given you the biggest thrill?
Learning that records don't need to be in perfect condition to sound great and make you feel great. I'm not an audiophile. I have a nice stereo, and I spent years owning a record store and now I run a record label. But many of my records are from stacks of returns from stores or customers saying they're warped or scratched. They might be, but that's what's so cool about records.

I love watching slightly warped records spin on my turntable and still sound perfect.

What's your favourite record shop?
It has to be Sonic Boom Records in Seattle because my business partner and I opened the store when we were 25, in 1997. My favourite memories are from when we were in a super small space with very few customers. We'd just listen to music, hang out with friends and collectors, and stress about how to pay our (relatively low) rent. I think that's why I love smaller stores such as like Record Grouch in Brooklyn and World Of Echo in London. My record store anxiety is that I'm going to miss something in a big store, or that something I'm looking for is there, but I won't find it.

How do you track stuff down?
We sold Sonic Boom in 2016, but I stay in touch with the new owner and with several owners of other stores across the US, like Easy Street Records in Seattle and Luna Music in Indianapolis. I try to buy records from my friends at these stores, but there's nothing more fun than finding something by surprise. That used to happen a lot more when I was touring in bands in the 90s, before eBay and Discogs.

How often do you listen to the stuff in your collection?
Not often enough! I don't spend as much time at home as I'd like to. I try to make time on weekends to spend a few hours listening. I usually listen to single sides, not full albums. That's something I've been into since I was a kid, when I used it as a way to discover the music on side B several months after I bought a new album. Now I do it because there's just too much music to listen to.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
When I was five years old, I bought KISS' *Destroyer* at the University of Massachusetts at Amherst bookstore. I still remember feeling so scared by the cover: four muscular men on a pile of rubble in front of a burning sky. But I could also tell that it was a fun record; it looked like they were dancing. I'd been exposed mostly to jazz at that point, but *Destroyer* is the album that got me into rock music. It still sounds like it looks – some people trying to be scary, but who are actually having a lot of fun.

How will you eventually dispose of your collection?
I hope that there can be a party where all of my friends come over, and everyone takes a record or two that means something to them or reminds them of some time we spent together. I'm not sure who will want the KISS albums. Maybe if someone wants a signed Nirvana 7", they have to take a KISS album.

What's your all-time favourite record, regardless of value or rarity?
Alan Braufman's *Valley Of Search*. Alan is my uncle who helped raise me and got me into music when he bought me a drum set when I was two-and-a-half years old. I used to play drums while Alan played saxophone at his run-down New York City loft, and he wrote a song for me called Little Nabil's March. In 1975, Alan released *Valley Of Search* on the India Navigation label, and that song is on the album. The album kind of got lost after that, then it re-emerged as a collector's record years later. I reissued *Valley Of Search* in 2018, and Alan has since released new music as a result. So, I feel a lifelong connection to this album – it's a family exchange over decades that documents Alan getting me into music, and me getting Alan back into music. I also love my autographed copy of Mötley Crüe's *Shout At The Devil* because Vince Neil spelled my name "Madil".

Ayers' memoir* My Life In The Sunshine *will be published on 7 June via Viking/ Penguin. The book focuses on the influence his father, the jazz vibraphonist Roy Ayers, has had over him despite his absence, and the blurring of lines that define family and race.

Nirvana *Beauty And Power* EP (Karst Records, no cat no, 7", US, 1991) Estimated market value: **£30**

Roy Ayers Ubiquity – *Everybody Loves The Sunshine* (Polydor PD-1-670, LP, US, 1976) Estimated market value: **£40**

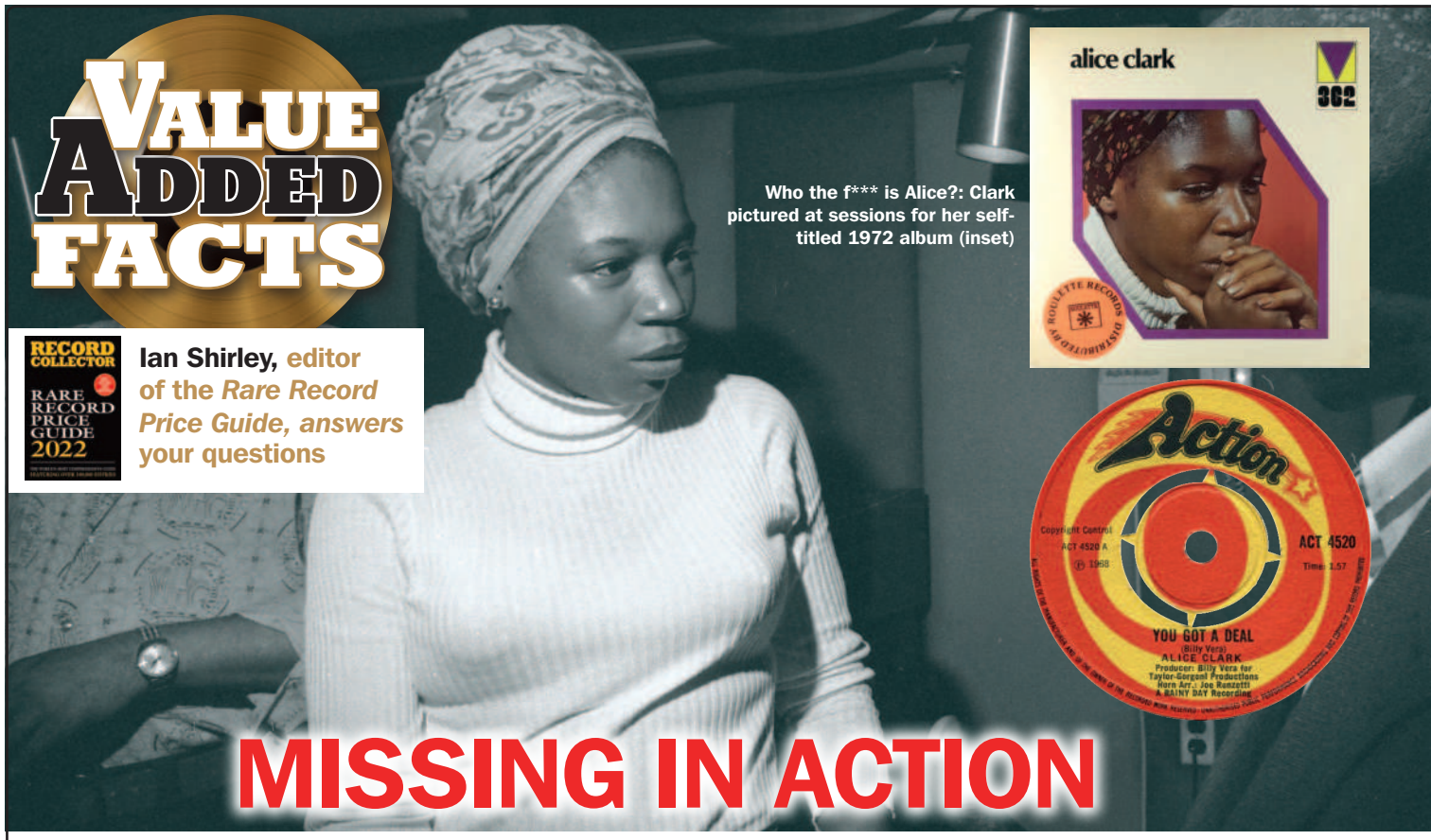
Kiss – *Destroyer* (Casablanca NBLP 7025, LP, US, 1975) Estimated market value: **£40**

Alan Braufman – *Valley Of Search* (India Navigation IN 1024, LP, US, 1975) Estimated market value: **£150**

Mtume Umoja Ensemble – *Alkebu-lan – Land Of The Blacks* (Strata-East SES 1972-4, LP, US, 1972) EMV: **£400**

Pixies – *Doolittle* (4AD CAD 905, LP, UK, 1989) Estimated market value: **£50**

VALUE ADDED FACTS



Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions

Who the f*** is Alice?: Clark pictured at sessions for her self-titled 1972 album (inset)

MISSING IN ACTION

The late New York soul singer, Alice Clark, was not only overlooked in the States but also the UK where, as Ian Shirley explains, only one release bearing her name emerged

I started buying soul records in the late 70s and, as my habit grew, I began to delve deeper into classics from the past. Sadly, I did not pick up any rare Northern soul records worth thousands on my shopping trips, but I do have some pretty ace-sounding sides from the 60s. I recently bought a reissue of the *Alice Clark* album, and it got my brain going. I was sure that I'd picked up an Alice Clark single back in the day. So into the garage I went and after a good rummage through the boxes I discovered that my memory was correct! I have the Alice Clark single You Got A Deal/Say You'll Never (Never Leave Me) on the Action label. Pardon the pun but the record has seen a bit of action, so I'd grade it VG+. I was surprised to discover that this great track was Alice Clark's only UK release and that her sole LP, from 1972, was never released over here. Anyway, is my single worth anything?

Henry Grant via email

Very little is known about the American soul singer Alice Clark. She hailed from New York and came to the attention of singer-songwriter Billy Vera who wrote and produced her first release, You Got A Deal/Say You'll Never (Never Leave Me) in 1968 (458004, £50). It was released on the small Rainy Day label founded by the songwriting partnership of Chip Taylor and Al Gorgoni. Rainy Day released just seven records between 1967 and 1969 and Clark's single was their fourth. I can only assume that Taylor and Gorgoni's songwriting and publishing connections led to the single being licensed by the Action label here in the UK (ACT 4520). You Got A Deal was released here without fanfare in March 1969. The record is very collectable and worth in the region of £60 in Mint condition, so your VG+ copy is probably worth around £40. It appears that the original Rainy Day pressing must have reached the right ears as Clark's next single, You Hit Me (Right Where It Hurt Me)/Heaven's Will (Must Be Obeyed), was released by a major label – Warner Brothers – in America in 1968 (7270). But it was another record that sold poorly, and it seemed to signify the end of Clark's brief recording career. Thankfully for us, in 1971 Clark was signed to record an album on the Mainstream label. It was released in 1972 (MRL 362) in a gatefold sleeve and preceded by a single I Keep It Hid/Don't Wonder Why (MRL 5520, 1972, £30). At that point Clark's recording career ended. Like that of many lost American soul artists, Clark's talent was recognised by the Northern soul community in the UK and You Hit Me (Right Where It Hurt Me) became a hot record on the scene in the late 70s. This led to DJs and punters exploring her small output which pushed up the value of the promo and stock copies of her original Warner Brothers single to its current price of £400. With no reissues to cool the market, You Hit Me (Right Where It Hurt Me)/Heaven's Will (Must Be Obeyed) was pressed as a bootleg in the late 70s on the Canterbury label (C 5001, £10). For many years this was the only example of Clark's work being waxed again. It was not until 2001 that the first vinyl reissue of the original Alice Clark *LP (worth in the region of £400) was pressed in the States by Mainstream in a non-gatefold sleeve. There was a bells-and-whistles reissue by We Want Sounds in 2019 in a gatefold sleeve with a 20-page booklet, pressed in either black or red vinyl (WWSLP 25, £30). Subsequently, it has been re-pressed and issued on CD. Also, tracks from her classic singles have been pressed by labels like Acid Jazz and Kent. In 2016 BGP – a sub-label of Ace Records – released the definitive vinyl cornerstone compilation,* The Complete Studio Recordings 1968-1972 *(HIQLP 045), which, if you can find a copy, is a bargain at £25 on the secondary market. Alice Clark died of cancer in 2004 at the age of 57.*

MEAT MARKET

I don't have many Mint records due to the fact that I played my discs a lot when I began buying them in 1978. I was, however, delighted to discover a copy of a single by the German band DAF called Kebabträume/Gewalt pressed by Mute in 1980. It looks Mint to me and maybe because it was sung in German – about the trauma of eating a kebab? – it did not tickle my fancy. Looking online I see that they now have a bit of a reputation. So, I wonder if the single is now worth money, especially since it was their first and given that my copy is Mint.

Martin Jennings via email

Such is the sway that Kraftwerk hold over electronic music that many people think that they were the only band to emerge from Düsseldorf. In fact, this city near the border with Holland spawned a number of other bands, one of which also has an amazing electronic pedigree. Deutsch Amerikanische Freundschaft (DAF) formed under the noses of Kraftwerk in 1978 with an original line-up of Gabi Delgado (vocals), Robert Görl (drums/electronics), Michael Kernner (bass) and Wolfgang Spelmans (guitar). The band financed the recording and release of their debut LP Product Der Deutsch Amerikaniche Freundschaft *on the Warning label in 1979 (NR 00001, £40). It distilled their new-wave energy onto wax with a series of instrumental improvisations. There were no vocals since Delgado had temporarily left the band at the time.*

When Delgado came back on board, DAF decided to move to England. This paid off not only with gigs but a deal with Daniel Miller's fledgling Mute Records who released their debut single, Kebabträume/Gewalt (MUTE 005). The song title was not about the trauma of eating a kebab but dreams (traume) about a kebab. The single is worth £8 in Mint condition. Mute also released their second LP, Die Kleinen Und Die Bösen *(STUMM 1, £20). In fact, it was the first album to be released on the label. There's even a thread connecting the album to Kraftwerk – Side One was produced by the famed Conny Plank who worked on Kraftwerk's early recordings. The second side of the LP was recorded live at the Electric Ballroom in London. A bit like The Human League, DAF involved musical chairs and splinter groups. The Warning label was an evolution of the Art Attack and Ata Tak labels, co-founded by Kurt Dahlke. Dahlke became a member of Der Plan who also featured Robert Görl in their line-up and whose early releases were on Art Attack. Their debut LP,* Geri Reig, *was issued on Warning in 1980 (WARNING 003, £30). Görl remained a member of Der Plan as well as DAF who stripped themselves down to a line-up of Delgado and Görl as they pioneered more beat-driven electronic music. It found first expression on their breakthrough third LP,* Alles Ist Gut, *produced by Plank and released by Virgin in 1981 (V 2202, £20).*

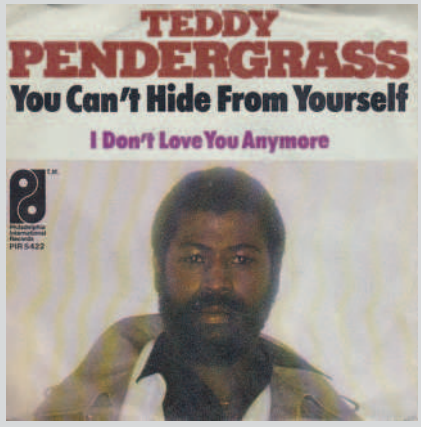
READY TEDDY GO

I am a Dutch collector of all soulful sounds. We're a fortunate country because many great soul records have been released here and those that are not we can easily buy from your United Kingdom. I have in my collection a 1977 record by the great singer Teddy Pendergrass that was not released in the UK. It is called You Can't Hide From Yourself/I Don't Love You Anymore. It's on the Philadelphia International label, of course: PIR 5422. Do you know why it was only released in Holland and why it is worth so much money – over 200 euros?

Joost Helding via email

Teddy Pendergrass was, without doubt, one of the greatest soul vocalists of all time. As you may know, he cut his teeth as a member of Howard Melvin & The Blue Notes. The Blue Notes formed back in 1954 – when Teddy was four years old (he wouldn't join until 1970) and Harold Melvin was 15. Their first record, If You Love Me (Really Love Me)/There's Something In Your Eyes, Eloise was released Stateside on the Josie label (45800, £60) in 1956. Four more singles were released on various labels between 1956 and 1962. Crucially, their next single – Get Out (And Let Me Cry)/You May Not Love Me – was released on the Landa label (703, £100) as Harold Melvin & The Blue Notes. Four more singles followed on different labels until they found what was to become their spiritual (and commercially successful) home, Philadelphia International Records, in 1972. PIR was founded by successful songwriters and music producers Kenneth Gamble and Leon Huff. Prior to this, the band enjoyed no sustained commercial success and made ends meet with live work. Harold Melvin ran the group, so when lead singer Bernard Wilson left to form the Original Blue Notes, Melvin replaced him with John Atkins. Teddy Pendergrass originally joined this rotating line-up as a drummer but when Atkins left, just before the band were signed to Philadelphia International, Pendergrass became the lead singer.

The band soon began to score massive international hits with songs such as I Miss You and The Love I Lost, and bestselling LPs. When people saw them live or on TV, many assumed Pendergrass was leader Harold Melvin. This didn't seem to bother Melvin as he was still the man who ran the group and made the most money. In fact, Pendergrass left in 1976 due to a lack of financial recompense. It was also an open-goal opportunity to establish himself as a solo artist. Signed to Philadelphia International, he made debut solo recordings which were kitchen-sink productions by Gamble & Huff. When it came to the decision as to the first solo Pendergrass single, it seems that different territories were able to make their own choices. In America, the first Teddy single was I Don't Love You Anymore/Somebody Told Me (ZS 83622) released in April 1977. Here in the UK the first was The Whole Town's Laughing At Me/And If I Had (SPIR 5116), released in March 1977. And so, in Holland, it was decided that You Can't Hide From Yourself – the opening track of his debut LP – was to be the first Pendergrass A-side, with I Don't Love You Anymore on the flip (PIR 5422), released around the same time. Your Dutch single did not sell as well as the other singles but, despite that, You Can't Hide From Love is seen as one of the greatest ever Philadelphia International recordings – and considering how many great tracks the label released that is some compliment. Anyway, your version in a picture sleeve is very rare, highly sought-after, and worth in the region of £300.



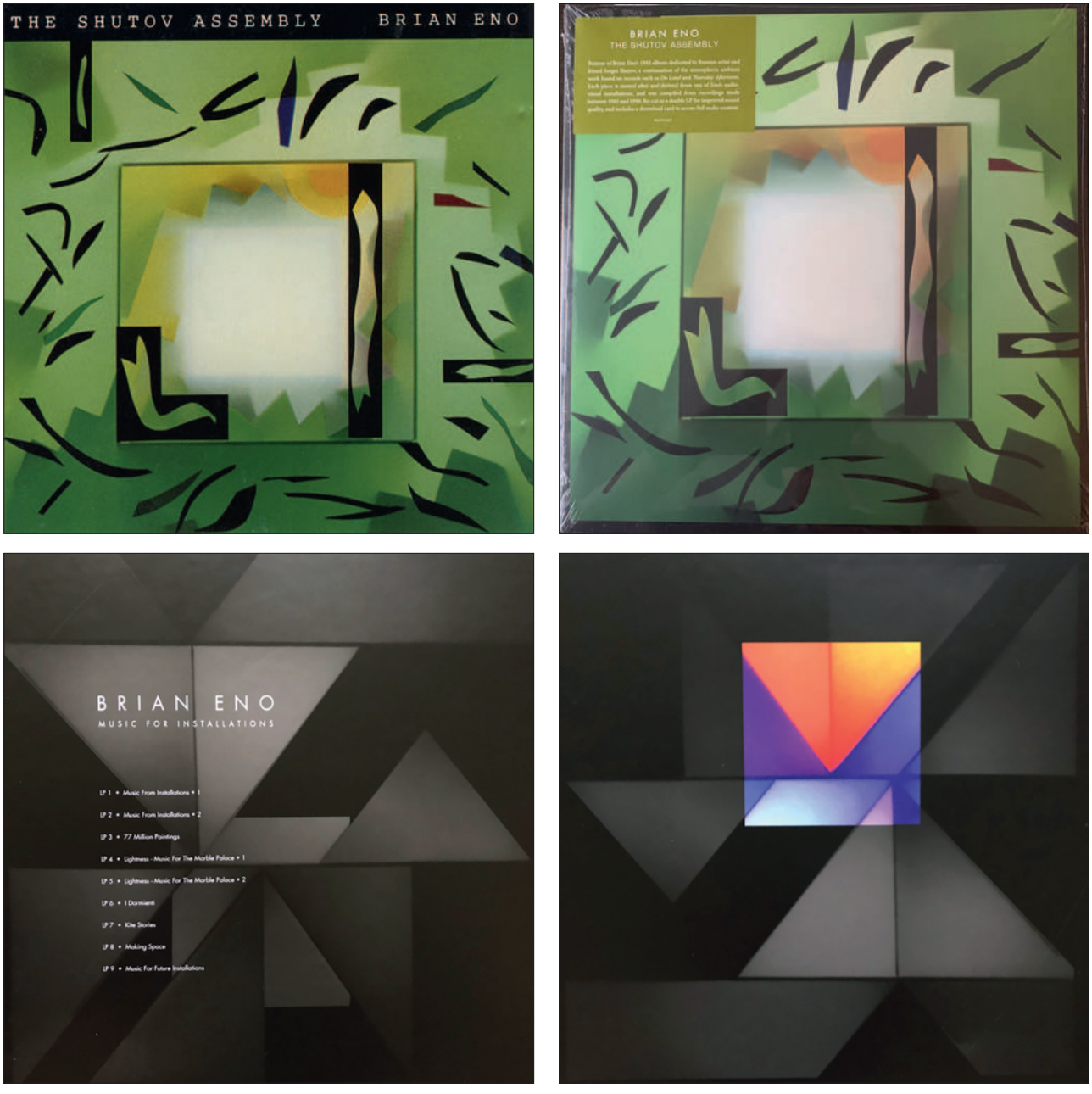
90s ENO VINYL

I recall reading in a previous Value Added Facts that vinyl pressed in the 90s can be worth money because most people bought their music on CD at the time. Sadly, for me, most of my record collection was bought in the 80s and by the 90s I, too, had made the transition to CD. Saying that, I do have a copy of the Brian Eno album, *The Shutov Assembly*, released in 1992. I was, and remain, a big Eno fan and this was the last of his recordings I bought on vinyl before moving to the CD format for subsequent purchases. Is it worth any money?

Allan Francis via email

I've been pestering RC *Editor Paul Lester to let me write a feature about Brian Eno ever since he took over the farm a few years ago. Eno is, without doubt, the most fascinating, innovative, and influential musician, producer, and conceptualist this country has produced. From Roxy Music to his solo work, collaborations with other artists (as diverse as Cluster, David Bowie, Jon Hassell and David Byrne), all his production credits and artistic restlessness make his musical CV a true whopper. His pioneering of ambient music and soundscapes and his work with aural mood and texture have not only influenced generations but also made Eno as musically relevant today as artists such as Aphex Twin and Boards Of Canada.*

As for the LP you own from 1992, The Shutov Assembly *compiled recordings Eno had created between 1985 and 1990, many of which were used in his audio and visual installations. The album hung together beautifully although the vinyl's sequencing was different from that of the CD. Cavalino was Track 10 at the end of the CD but, due to the limits of space on a vinyl LP, it appeared at the end of Side A. This decision was influenced by the fact that the last track on Side B was Ikebukuro, running for 16 minutes and preceded by Riverside, Innocenti and Stedelijk, which had a total running time of 13-and-a-half minutes. For reasons known only to Eno, each track had a title formed of nine letters. The LP issued on Opal/Warner Brothers (9362450101) is worth £40. It was reissued in 2014 by the All Saints label (WAST 032 LP, £20), linked to Eno, who took the care and attention to spread the tracks over four sides, ensuring enhanced dynamic range and room for the music to breath and be appreciated by the listener. There was even an interview with Eno. Due to popular demand* The Shutov Assembly *was repressed in 2020. Finally, those who like this LP are directed to the 9LP boxed set,* Music For Installations *(Opal/Universal 6724075, 2018). If the gods are with you, you might be able to pick it up second-hand for between £100 and £120.*



Eno's what he's doing (clockwise from top left): Original *Shutov Assembly*; 2020 reissue; *Music For Installations* cover; *Music For Installations* contents list

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the usual RC address. www.rarerecordpriceguide.com

FOLLOW US ON twitter

For price updates and information on general collecting issues and trends follow Ian Shirley now **@rrpgeditor**

Robert Fripp Exposures

32-disc deluxe boxed set contains 25 CDs, 3 DVDs, 4 Blu-rays
plus 48-page booklet including extensive notes, photos and memorabilia.

- Features the complete collection of Robert Fripp's studio and live solo material from 1977-1983
- New Steven Wilson mixes of *Exposure*, *Under Heavy Manners*, *The League Of Gentlemen* studio recordings and numerous unreleased tracks from the albums in Dolby Atmos, DTS-HD 5.1 Surround and 24/96 hi-res stereo audio on Blu-ray.
- New David Singleton mixes of *God Save The Queen*, *Let The Power Fall* and the *Washington Square Church* Frippertronics album in DTS-HD Surround, hi-res stereo on Blu-ray.
- Additional Blu-ray discs include the complete DGM archive of Frippertronics loops, masters and concert performances.
- 3 x DVDs feature the main albums in 5.1 and hi-res stereo
- CDs include newly mastered original mixes, previously unreleased and / or music new to disc and lots of additional material.

Also available

EXPOSURE

Fourth Edition 2021 stereo & 5.1 mixes by Steven Wilson, plus bonus tracks
CD/DVD
or LP 2021 stereo 200gram vinyl

WASHINGTON SQUARE CHURCH

Live Frippertronics, 1981
2021 stereo & Quad mixes by David Singleton,
CD/DVD
or 2LP 2021 stereo 200gram vinyl

PANEGYRIC

www.dgmlive.com
www.burningshed.com

Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Vintage Venue

BROTHERS OF THE PRIDE

THE BROTHERS BUTCH
Kay, Why?/I'm Not Going Camping This Winter

(Thrust Records TS 69, 7", UK, 1967) **£20**
£50 *w/picture sleeve*

With the passing of the Sexual Offences Act and the partial decriminalisation of homosexuality, 1967 was a watershed year for Britain's LGBT community. That same year, a disc sold by mail-order and dripping in double entendres and gay innuendo crept onto the market. Since they were credited on the picture sleeve (correctly) as The Brothers Butch, but on the disc as The Butch Brothers, the true identities of the people behind camp classic Kay, Why? have remained unknown for the last 55 years. Until now.

Titled after the leading brand of water-based lubricant, Kay, Why? was not the first queer pop record, but it was one of the earliest and most blatant. The disc was the only release from Thrust Records, a one-off imprint from Eyemark, a company specialising in comedy records and discs of train noises, run by former BBC cameraman Mark Edwards and actor Malcolm Taylor. Taylor also ran an employment agency, Domestics Unlimited, providing work for "resting" actors and musicians, including Eric Francis, singer with four-piece psychedelic rock group The Purple Barrier.

The Purple Barrier recorded the instrumental backing for the song in early November 1967. "At the time of recording we had no idea what it was for, other than it was for a comedy record," Francis recalls. "Mark Edwards was responsible for the production and distribution, but he had nothing to do with writing or performing on it." As well as running Eyemark, Edwards was working on a video project, filming acts managed by songwriters Ken Howard and Alan Blaikley. Their careers include two UK No 1s, as well as more outré material with a decidedly queer theme but, as Francis explains, "although they were connected with us as a band, Howard and Blaikley had nothing to do with it, either. It was written and performed by Roy Cowan and Iain Kerr, a talented duo who performed as Goldberg and Solomon, a comedic, Jewish Gilbert and Sullivan. There was no fee involved, and although Iain and Roy were at the session, they didn't record their vocals at the time. No one was more surprised than we were when we finally got to hear it!"

Born in Edinburgh, Iain Kerr was brought up in New Zealand. In 1961 he returned to the UK and, while performing with his cabaret partner Daphne Barker, he met Roy Cowan. Cowan, from Hampstead, had trained as a rabbi, but discovered a knack for writing parodies of hit songs while in the army. As well as working with Cowan, Kerr continued to perform in clubs and hotels, becoming friendly with visiting US stars including Bob Hope and Sammy Davis Jr, and was regularly featured on BBC Radio's *Music While You Work*. The pair wrote songs for Kerr's nightclub act as well as for other artists.

"We met Mark Edwards and Malcolm Taylor at a recording session," Kerr explains. "They liked what we were doing and asked if we had anything else. I told them we had this song called Kay, Why?, but that we needed a backing group, and that's how we got The Purple Barrier."

With no promotion, sales of Kay, Why? were tiny, but Cowan and Kerr would achieve international fame for their unique take on Victorian light operetta, *Gilbert and Sullivan Go Kosher*. As Goldberg and Solomon they issued their first album, *The Tailors of Poznance* (subtitled *The Best Of Goldberg and Solomon, Volume Two*) for Eyemark (EMPL 1005, £30) in 1967.

The Purple Barrier recorded one (unreleased) single, Shapes And Sounds, for Eyemark before changing their name to The Barrier and, in spring 1968, issuing their first single, Georgie Brown (EMS 1013, £300), backed with the psychedelic classic Dawn Breaks Through. "Georgie Brown was absolutely horrendous," says Francis. "We didn't want to do it. It did nothing over here, but it proved popular in some other countries." Georgie Brown did well enough for Philips to sign them, with Mark Edwards staying on as producer. Howard and Blaikley wrote Uh!, the A-side of The Barrier's debut for Philips (BF 1731, 1968, £125), as well as the follow-up, The Tide Is Turning (BF 1692, 1968, £15). "Iain Kerr played piano on Georgie Brown," Francis adds. "And he's on Shapes and Sounds [eventually released in 2013] and Uh!"

Around 1969, Edwards left Eyemark, and Francis left The Barrier, making one more single with Howard, Blaikley and Edwards, the bubblegum novelty Alcock And Brown, credited to The Balloon Busters (Pye 7 N 17748, £7). He managed to score a No 1 in Japan with the band Capricorn, but apart from the occasional session (including one for Doris Troy, then signed to Apple) that would be his last shot at stardom. Edwards hit his peak as a producer with Curved Air's debut album *Air Conditioning*.

Then, in December 1972, an advert appeared in *Gay News* promoting I'm Not Going Camping This Winter, the flip side of Kay, Why?. No one knows why the company decided to give the disc another push, but again it failed to take off. More recently both tracks have turned up on digital platforms, along with a pair of songs intended for a second Brothers Butch release, The Girls In The Band and Bald, a pastiche of Age Of Aquarius from *Hair.*

During the decade following the recording of Kay, Why?, Goldberg and Solomon recorded three more albums and toured the world. The curtain fell on their highly successful act when Cowan died of a heart attack, aged 54, in Sydney in 1978, although Kerr continued to work until recently. Records by The Barrier have become some of the most sought-after from the British psychedelic era: a copy of Georgie Brown in its ultra-rare picture sleeve sold in 2020 for over $1,500. Now that their participation in Kay, Why? has been confirmed, perhaps its value will skyrocket, too.

Darryl W Bullock

Darryl W Bullock's The Velvet Mafia *won the Penderyn Music Book Prize 2022. His* Pride, Pop And Politics *(Omnibus Press, £20) is published on 6 June 2022*

JAPANESE QUEEN OF JAZZ AND BLUES

MAKI ASAKAWA
Blue Spirit Blues

(Express ETP 9067, Japan, LP, 1972) **£50** *w/obi*

Kohl-rimmed eyes cast downwards seemingly deep in thought, raven hair and jet-black clothes blending into the deep shadows of a dingy-looking nightspot… the monochrome cover of *Blue Spirit Blues* (bottom left) encapsulates the bohemian style that made singer/songwriter Maki Asakawa a beloved figure of the Japanese underground. Her music was almost as shadowy and enigmatic, not to mention resolutely singular. The melancholic depth and subtlety of Asakawa's singing and her insistence on using the cadences of her own language charted new tributaries for jazz and blues traditions.

Born in 1941 in the small port town of Mikawa-machi in northern Japan, Asakawa quit her office job and moved to Tokyo in her early 20s. She sang in the city's cafes and cabarets in the chanson style that was popular at the time before switching to jazz and spirituals after discovering Billie Holiday, Bessie Smith and Mahalia Jackson. She spent four years honing her craft on the live circuit, soaking up influences while playing for US servicemen in the military bases that proliferated in the wake of World War II.

In 1967 she released the single, Tokyo Banka/Amen Niro, but it wasn't until she was discovered later that year by avant-garde poet, writer and theatre director Shuji Terayama that she got her big break. He wrote new songs for her and arranged for a series of concerts to showcase them at the Sasori-Za theatre in Tokyo's Shinjuku district. The performances proved a sensation, with sold-out audiences enraptured by her melancholic voice, enigmatic stage presence, and hip, beatnik stylings.

Scoring a deal with Express (a subsidiary of Toshiba-EMI Japan), she released Yo Ga Aketara/Kamome in 1969, a hit which featured her deft delivery of Terayama's pitch-black tale of a violent lover's revenge. Released the following year, her debut album, *Maki Asakawa's World* (bottom right), compiled atmospheric performances from the celebrated Sasori-Za concerts with studio sessions. Alongside Terayama's songs, three were written by Asakawa. Both the debut and follow-up LP, *Maki II,* are excellent examples of avant-garde-leaning folk and pop, the latter featuring a groovy, George Harrison-influenced take on the Hare Krishna devotional, Govinda. But it was with her third studio effort that Asakawa began to establish herself as an interpreter of slow blues and jazz.

1972's *Blue Spirit Blues* opens with her Japanese-language treatment of the eponymous Bessie Smith track. Accompanied by Nobuyoshi Hagiwara's blues-soaked guitar, Asakawa's voice renders the song with pained slowness, her voice fraying at the edges as if she were mustering strength to drag the words out. Two more Bessie Smith classics, the ragtime-tinged Shipwreck Blues and a boho-folk twist on Hustlin' Dan come with brilliantly understated, nuanced vocals while an interpretation of Strange Fruit adds shades of free jazz to Billie Holiday's classic. Besides the covers, several songs feature lyrics and compositions by Asakawa. Closing the album, Light and Time and Dust are sterling acoustic blues and folk while the horn blasts and fuzz guitars of Town mark a surprise detour into jazz-tinged R&B.

Blues Spirit Blues was the first in a series of classic albums. Housed in beautiful sleeves with the grainy black-and-white portraits of the singer by Hitoshi Jin Tamura, the records were put together with talented sidemen such as Ryuichi Sakamoto, Sadistic Mika Band's Masayoshi Takanaka and Japanese jazz legends Yosuke Yamashita and Takeo Moriyama. On albums including *Uramado* (1973) and *Maki IV* (1974), Asakawa made fresh, nuanced approaches to jazz, blues, and gospel.

Asakawa branched off into styles including avant-pop, funk, and rock over the coming decades. She released 29 albums in total but after the late 90s limited herself to performing live for her fanbase of counterculturals and students. She died from heart failure at the tail-end of a three-day residency in Nagoya in 2010, at the age of 67.

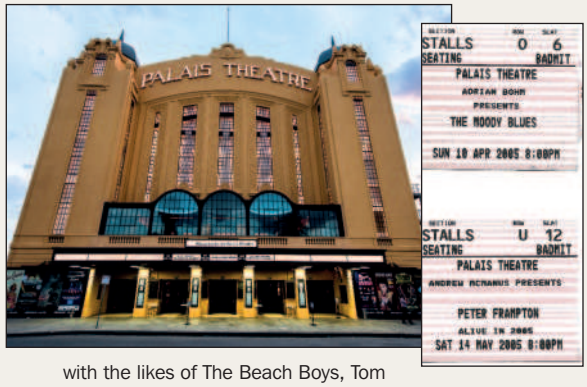
Blue Spirit Blues, much like the rest of Maki Asakawa's catalogue, has yet to find its way beyond Japan in physical form. Thankfully, Honest Jon's superlative 2015 compilation, *Maki Asakawa* (HJRLP 111, 2LP, £25), which anthologises her 70s heyday, is an ideal entry point into her work.

Paul Bowler

Vintage Venue

A regular look at unsung haunts near you

No 44: The Palais Theatre, Melbourne, Australia



Located in Melbourne's beachside suburb of St Kilda, The Palais Theatre is one of Australia's largest seated venues with a capacity of just under 3,000, spread over two levels. Designed by New Zealand-born architect Henry E White, with architecture featuring Baroque and art deco elements, it opened its doors in 1927 as Palais Pictures, a very popular cinema until the advent of television in the 50s, when it suffered a decline in attendances. In order to remain in business, the Palais reinvented itself as a live entertainment venue. It hosted performances from Abbott & Costello, Bob Hope, Louis Armstrong, and others of similar ilk.

With live performances proving popular, the venue began hosting rock concerts soon after, with the likes of The Beach Boys, Tom Jones, Shirley Bassey, Johnnie Ray and many others gracing its stage. On their inaugural Australian tour in January and February 1965, and as support act for Roy Orbison, The Rolling Stones performed there. The Palais was also where former Monkee Michael Nesmith recorded his 1977 live album, *Live At The Palais*.

I've witnessed many shows at the Palais – everyone from Peter Frampton, The Moody Blues and Alice Cooper (where front row seats were doused in fake dollar bills and blood) to Blondie (as part of an invite-only audience in 2003 for a filmed concert), Deep Purple, The Doobie Brothers and John Fogerty. I've conducted interviews with visiting acts backstage. In recent years Bob Dylan, Cyndi Lauper, Florence And The Machine, Lou Reed and Leonard Cohen have all performed there.

The Palais has also played host to operatic performances, ballet, dance, musicals, and community events. In 2017, Live Nation Australia Venues Pty Ltd took over management of the heritage-protected venue with recent restoration works undertaken to keep its illustrious spirit alive.

Joe Matera

If you know of an unsung music venue, send 300-400 words on the subject, with a venue pic or scanned memorabilia, to paul.lester@metropolis.co.uk

Photo (Palais Theatre): Photo from Ian Laidlaw

RARE VELVET

THE VELVET UNDERGROUND
Index

(Black Star Books/Random House no cat no, 7" flexi picture disc, 1967) **£150**

This is one of my favourite Velvet Underground records – a record on which the band don't actually play any music, but instead discuss the recording of the disc itself. It was included in pop-art artist Andy Warhol's *Index* book, published by Black Star Books circa November 1967 in both hardcover and softbound versions. At the time, Warhol was The Velvet Underground's "producer", which boiled down to him hanging around the studio a lot during the recording of their debut album. Warhol's more constructive contribution to the band was rather as "facilitator" – letting the Velvets benefit from his fame in the art world and use his workspace, the Factory, for rehearsals and performances.

Intended as a pop-up/pop-art multimedia artwork, *Index* features myriad oddities, including a silver balloon, a pop-up dodecahedron (no kidding) and biplane, a working (at times) paper accordion, several fold-out pages, and this gorgeous one-sided picture disc. As said, the audio doesn't feature the band playing, but in typical Warholian anti-fashion, it has several Warhol-proteges discussing and reacting to a rough draft of the book. Hear Lou Reed (his über-cool portrait shot by Billy Name dominates the picture disc) and John Cale (cue the Welsh accent) trying to explain what the book is all about, and hear Nico's confused replies as she tries to get to grips with the concept – are they actually recording their conversation about this book to be included in the to-be-published book? Wow!

In the background, we hear snippets of I'm Waiting For The Man and Femme Fatale from the Velvets' debut album. Apparently, the *Index* discussion group had been listening to The Beatles' *Sgt Pepper's Lonely Hearts Club Band* album that morning, hence Nico's intoxicated dronings of "Good morning, good morning". In all, it is a suitably hazy recording that quite possibly makes little sense to most Velvets fans. However, in the context of the book, Warhol's ideas on art and consumerism and the band's stance towards music in general, this disc is, in its quirky way, an instant classic. One of the rarest Velvet releases, it is as valuable a statement as – and more in keeping with the band's original "sound" concept than – any Velvet Underground album. On its release, the flexi was removed from the book by many buyers in order to play it, hence the scarcity of copies that still include both book and flexi. At £150, the disc is quite expensive on its own, but be prepared to pay well over £1000 for an *Index* book with the flexi still attached. Warhol would be thrilled.

Freek Kinkelaar

PANTMUSIC

HANK BALLARD & THE MIDNIGHTERS
Living Doll Twist Seat Panty

(Auravision no cat no, cardboard flexi disc, 1961) **£20**

The Twist dance craze started in 1959 in Tampa, Florida after TV presenter Dick Clark noticed teenagers performing the new dance inspired by Hank Ballard & The Midnighters' song of the same name. The Twist was covered by Chubby Checker and quickly became a worldwide hit followed by Let's Twist Again and Slow Twistin'. There were also numerous cash-in songs by other artists including The Peppermint Twist, The Soul Twist, The Twisting Postman plus, of course, Twistin' The Night Away and Twist And Shout. And by that time, it wasn't just teenagers doing the Twist but older brothers and sisters, mums and dads, even businessmen on vacation with their wives. There were Twist championship dances, mass Twisting marathons and even underwater Twisting. There were parodies on television and comedians got in on the act with Twist jokes. The dance craze also inspired *The Twist* comic, the *Twist Around The Clock* movie, Peppermint Twist candy bars, a Twist cocktail and special twist hairstyles. Quite simply, the Twist was *everywhere*.

Even humble underwear could be given a Twisted twist, as evidenced by this curious cardboard flexi. It was made to promote (wait for it) Living Doll Twist Seat Panties (or panty, singular, as it proudly states on the record), and was given away free in fashion magazines of the day. The poptastic panties possessed a "specially designed twist seat" so that when you did the gyrating gavotte you might swivel but your underwear wouldn't!

Fittingly for a record promoting smalls, the record is a petite, 6", oblong cardboard flexi, featuring a drawing of a young lady frantically twisting the night away and accidentally exposing her Living Doll lingerie. "Freedom of movement, guaranteed not to ride up, twist in comfort without restriction," the blurb boasts. Whether this was true or not remains a mystery. But if you can find a pair you can test it yourself: the record invites you to dance the Twist one more time in the privacy of your living room. Put the needle to the record as indicated by the arrow and you'll hear a decidedly lo-fi recording of the song by Hank Ballard & The Midnighters that started the whole craze. Great to hear but it would have been more fun to have an original Twist tune that promoted the flexible fashion wear.

If you can't find a copy of this paean to panties there's no need to get your knickers in a twist. There may be others in the series combining different dance crazes with intimate apparel. Jitterbug Jockey Shorts, perhaps, Calypso Camisoles or Boogaloo Brassieres?

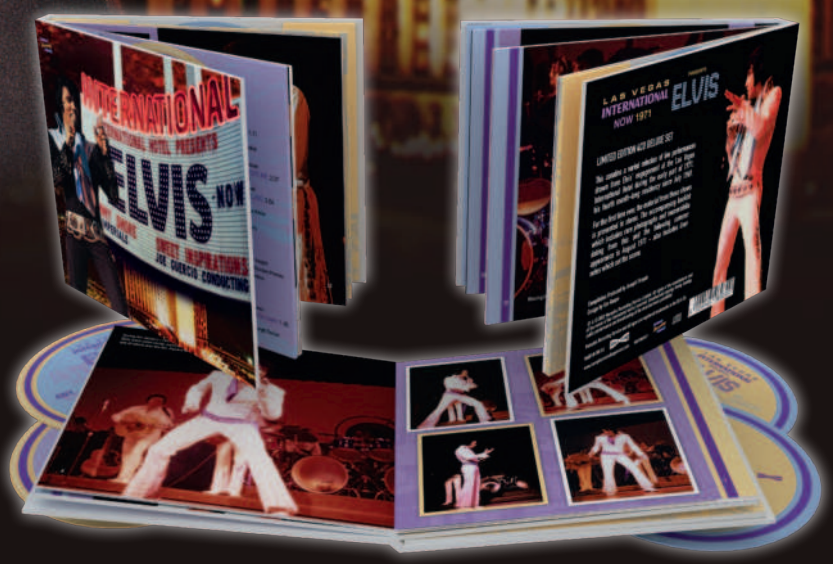
David Noades

LAS VEGAS INTERNATIONAL

PRESENTS

ELVIS

NOW 1971



LIMITED EDITION 4CD DELUXE SET

Containing a varied selection of live performances drawn from Elvis' engagement at the Las Vegas International Hotel during the early part of 1971. The accompanying booklet includes rare photographs, memorabilia and liner notes to set the scene.

MEMPHIS Recording SERVICE

COMPACT disc DIGITAL AUDIO

MRS10001071

STEREO SOUND

PRE-ORDER NOW • OUT 27TH MAY 2022

hmv

hmv.com

DISTRIBUTED BY

amazon.co.uk

MOST Wanted

From black metal to Blondie to the Purple One, Paul Rigby offers a colourful selection of top collectables, this month

Now includes Whole Love Of Lots

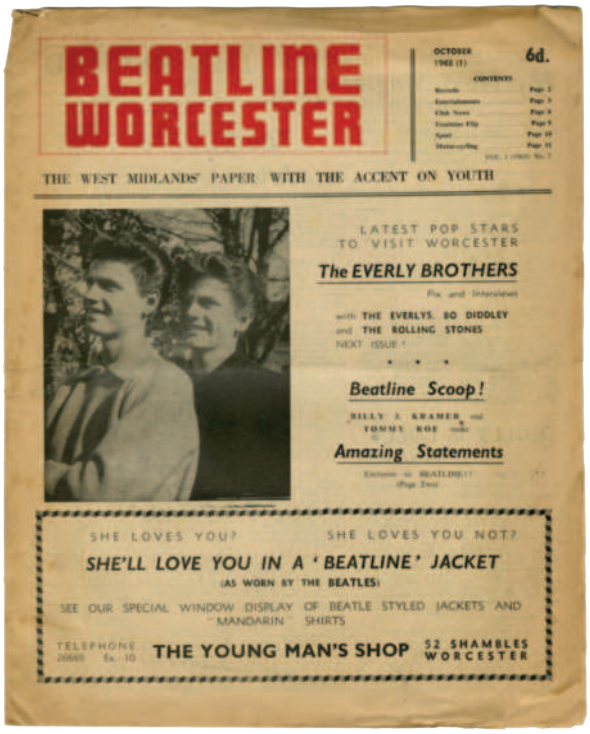
ELVIS PRESLEY Good Rockin' Tonight (SUN 210) £4,680
With I Don't Care If The Sun Don't Shine on the flip, the label has a misspelt credit of "Ray Brown" instead of Roy.
Supplied by Omega Auctions

HANK WILLIAMS Poster $137,500
Williams died in the back of a car that was taking him to this 1953 performance, in the early morning hours of 1 January.
Supplied by Heritage Auctions

APPLE ELECTRONICS Paper £250
"Miss Jones? Take a note… put it in the safe and use the back of this envelope instead."
Supplied by Tracks

QUEEN A Kind Of Magic (EMI EU3509) £5,920
The UK pressing of the 1986 single signed on the front of the sleeve by all four members of the band. **Supplied by Omega Auctions**

BEATLINE WORCESTER Newspaper £40
The Beatline Worcester paper from October 1963, brimming with "youth". Note the "Beatline" jacket ad, "As worn by The Beatles".
Supplied by Tracks



GALLERY The Wind That Shakes The Barley (Midas MFHR 046) £1,480
Psych folk, issued in the UK during 1972, contained in a wrap-around sleeve. Autographed, it includes both original promo stickers. **Supplied by Industrial Silence**

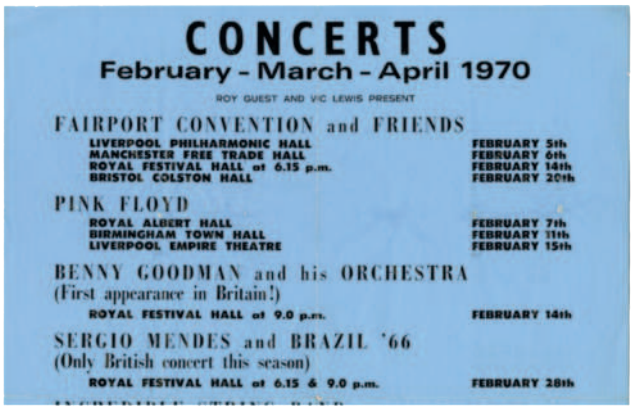
HERO *Hero* (PAN 87304 IT) £580
Released in Germany in 1973, this nine-tracker uses no bass guitar (relying on keyboard bass pedals instead) and lots of prog-based complexity. **Supplied by Industrial Silence**

DARK *Dark Round The Edges* (S.I.S. Records SR 0102S) £23,430
Private press heavy prog outing from 1972. Reportedly initially limited to 64 copies, with only 12 copies currently in existence. **Supplied by Omega Auctions**

RAW MATERIAL Raw Material (Vogue LDVS 17236) £290
A German outing, released in 1970, focuses on a combination of psych and prog. This UK edition includes a laminated sleeve. **Supplied by Industrial Silence**

DUANE ALLMAN Guitar $591,000
Gibson SG solid body electric guitar, played by Allman on the live recording of Statesboro Blues, the opening track of the album, *At Fillmore East*. It was later purchased by Graham Nash. **Supplied by Heritage Auctions**

PINK FLOYD Poster £1,000
Fold-out programme/poster. One side features two images of Pink Floyd with an article on the group by Rick Sanders. The other side features various concert dates. **Supplied by Tracks**



JOHNNY CASH Poster $11,162
Window card poster from 1960. Promoter/manager Saul Holiff, based in London, Ontario, was responsible for this concert. He later introduced Cash to June Carter, pairing the two – at least professionally – in 1961. Johnny and June took it from there. **Supplied by Hake's Auctions**

CONTACTS:
DISCOGS: www.discogs.com
EBAY: www.ebay.co.uk
HAKE'S AUCTIONS: Tel 001 866 404 9800; www.hakes.com
HERITAGE AUCTIONS: Tel 001 214 528 3500; www.ha.com
INDUSTRIAL SILENCE: marc@industrial-silence.com; www.industrial-silence.com
OMEGA AUCTIONS: 01925 873040; www.omegaauctions.co.uk
POPSIKE: www.popsike.com
TRACKS: Tel 01257 269726; www.tracks.co.uk

Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

HANS ZIMMER *Soundtrack* (Mondo MOND 239) £1,000
Dune (Dune Sketchbook) triple-disc, limited collector's edition release. (eBay item number: 334322474189) **Supplied by eBay**

GATECREEPER *Sonoran Depravation* (Relapse RR7362) £10,001
Death metal LP outing from Arizona with doom overtones. (eBay item number: 293562333360) **Supplied by eBay**

U2 *The Joshua Tree* (Island U26) £5,621
Mispress. Side B features tracks from the LP *The Unforgettable Fire*. (eBay item number: 293562333360) **Supplied by eBay**

FRANK OCEAN *Endless* (Boys Don't Cry 602557139785) £266
A CD/DVD combo of electro hip-hop and funk. (eBay item number: 282813040620) **Supplied by eBay**

ARTHUR WILLIS & SOULFUL DYNAMICS The Hurting is Over (Mars La Tour MLT 2051A) £6,816
Northern soul 7" with I've Got To Find A Way on the flip. **Supplied by Popsike**

CHUCK COCKERHAM Have I Got a Right (Mal M 12036) £4,533
Smoothly delivered, mid-tempo soul from 1969. **Supplied by Popsike**

CROSSBREEZE *Crossbreeze* (Experience EXPLP 2009) $2,255
Norwegian rock outing from 1975 combining pop and a smattering of psych. **Supplied by Discogs**

SOUL BROS. INC. Pyramid (Golden Eye 1001) $2,400
Romantically flavoured smooth soul 7" from 1972. **Supplied by Discogs**

MARILLION

SEPTEMBER 2022

SUN	18	BLACKBURN	KING GEORGE'S HALL
MON	19	GLASGOW	ROYAL CONCERT HALL
WED	21	YORK	BARBICAN
THU	22	SOUTHAMPTON	O_2 GUILDHALL
SAT	24	AYLESBURY	FRIARS WATERSIDE
SUN	25	STOKE	VICTORIA HALL
TUE	27	SHEFFIELD	CITY HALL
WED	28	BRIGHTON	DOME
FRI	30	LONDON	EVENTIM APOLLO HAMMERSMITH

MYTICKET.CO.UK | MARILLION.COM

A KILIMANJARO & KNOWMOREPROMOTIONS PRESENTATION

KILIMANJARO

SAXON

SEIZE THE DAY WORLD TOUR

Special Guests: DIAMOND HEAD

NOVEMBER 2022

FRI	11	Ipswich Regent Theatre	SAT	19	Blackburn King George's Hall
SAT	12	Southampton O_2 Guildhall	SUN	20	Aberdeen Music Hall
SUN	13	Bexhill De La Warr Pavilion	MON	21	Glasgow Barrowland
MON	14	Cardiff St. David's Hall	TUE	22	Hull City Hall
TUE	15	Bath Forum	WED	23	York Barbican
WED	16	Cambridge Corn Exchange	FRI	25	Leicester De Montfort Hall
FRI	18	Newcastle O_2 City Hall	SAT	26	London Roundhouse

myticket.co.uk | saxon747.com

A Kilimanjaro & friends presentation by arrangement with X-ray & Siren Artist Management

FROM LOCKDOWN TO ROCKDOWN!
2022 JUST GOT A WHOLE LOT HEAVIER...

URIAH 50 HEEP

CELEBRATING 50 YEARS

SEPTEMBER 2022

FRI	30	GLASGOW ROYAL CONCERT HALL

OCTOBER 2022

SUN	02	NOTTINGHAM ROCK CITY
MON	03	MANCHESTER BRIDGEWATER HALL
WED	05	LONDON THE PALLADIUM
THU	06	CAMBRIDGE CORN EXCHANGE
SAT	08	GATESHEAD SAGE
SUN	09	YORK BARBICAN
MON	10	BIRMINGHAM SYMPHONY HALL
TUE	11	CARDIFF ST DAVID'S HALL

MYTICKET.CO.UK | URIAH-HEEP.COM

A KILIMANJARO & FRIENDS PRESENTATION BY ARRANGEMENT WITH SIREN ARTIST MANAGEMENT

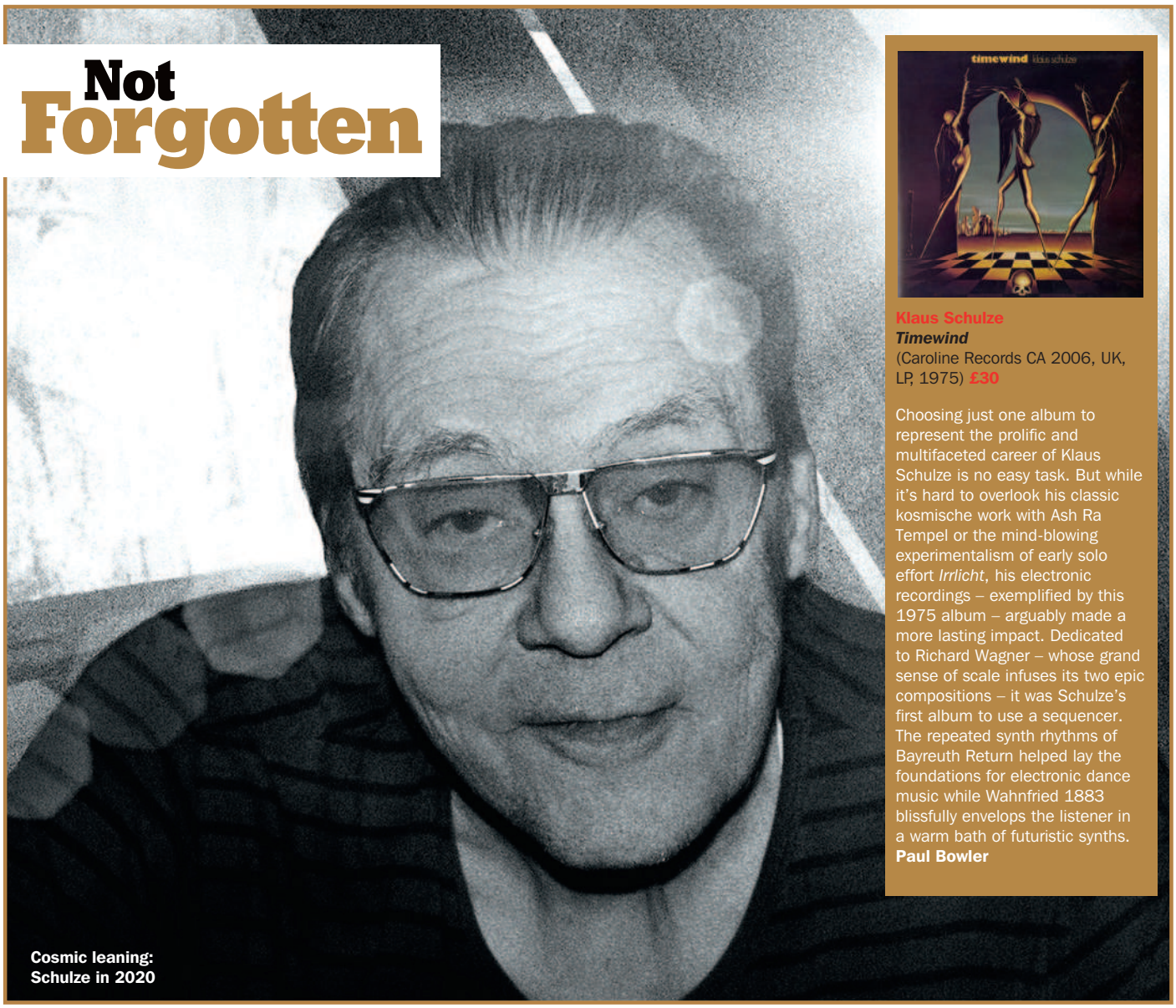
NOVEMBER 2022

SAT 05 STOKE VICTORIA HALL
SUN 06 GLASGOW SEC ARMADILLO
TUE 08 LONDON ROYAL ALBERT HALL

MYTICKET.CO.UK | FRAMPTON.COM

A KILIMANJARO PRESENTATION BY ARRANGEMENT WITH UNITED TALENT AGENCY

Not Forgotten

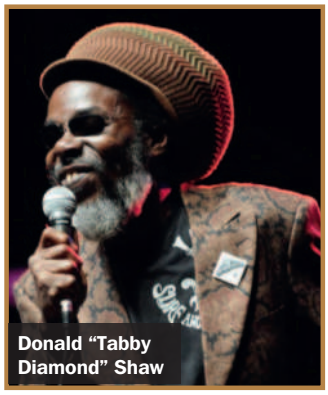


Cosmic leaning: Schulze in 2020

Klaus Schulze
Timewind
(Caroline Records CA 2006, UK, LP, 1975) **£30**

Choosing just one album to represent the prolific and multifaceted career of Klaus Schulze is no easy task. But while it's hard to overlook his classic kosmische work with Ash Ra Tempel or the mind-blowing experimentalism of early solo effort *Irrlicht*, his electronic recordings – exemplified by this 1975 album – arguably made a more lasting impact. Dedicated to Richard Wagner – whose grand sense of scale infuses its two epic compositions – it was Schulze's first album to use a sequencer. The repeated synth rhythms of Bayreuth Return helped lay the foundations for electronic dance music while Wahnfried 1883 blissfully envelops the listener in a warm bath of futuristic synths. **Paul Bowler**

Klaus Schulze died 26 April, age 74. The German multi-instrumentalist was a krautrock pioneer before kicking off a solo career that revolutionised electronic music. Born in Berlin, he was initially a drummer, playing as part of a nascent line-up of Tangerine Dream on the group's 1970 debut album *Electronic Meditation*. Leaving the group that year, he formed Ash Ra Tempel with Manuel Göttsching and Hartmut Enke, contributing to the band's self-titled, space jam-infused 1971 debut before parting ways. His solo career began with the highly experimental *Irrlicht* (1972), which saw Schulze manipulating a broken electric organ, recordings of an orchestra and an amplifier to create drone-like walls of sound. 1973's *Cyborg* began a prolific sequence of albums that saw him use synthesisers to create cosmic-leaning forms of electronic music, with classic releases such as 1975's *Timewind*, 1976's *Moondawn* and 1978's *X* influencing generations of ambient and techno artists. Other than his solo career – which produced over 50 albums in total – he was also part of the supergroups Cosmic Jokers and Go and worked on collaborative projects with the Dead Can Dance singer Lisa Gerrard and film composer Hans Zimmer.



Donald "Tabby Diamond" Shaw

Donald "Tabby Diamond" Shaw died 29 March, age 67. **Fitzroy "Bunny" Simpson** died 1 April, age 71. The Jamaican singers, who died three days apart (Shaw from a drive-by shooting, Simpson from diabetes complications) were part of roots reggae trio The Mighty Diamonds. Formed in the Trenchtown area of Kingston in 1969, the group (who were completed by sole surviving member Lloyd "Judge" Ferguson) were known for their use of smooth harmonies. They broke through commercially in the mid-70s with a series of releases for the label Channel One, including The Stylistics cover Country Living. Signed to Virgin, their classic 1976 debut album *Right Time* proved popular in the UK. Though their Allen Toussaint-produced effort *Ice on Fire* (1977) failed commercially the group continued to tour and record at a steady pace through the 80s and 90s. Their final album was 2008's acoustic effort *Inna De Yard*.

Bobby Rydell died 5 April, age 79. The American singer and actor (above) was one of the most popular teen idols of the 50s and 60s. He sold more than 25 million records, reaching the US Top 10 with Wild One (which was also a UK Top 10 hit), We Got Love, Swingin' School, Forget Him and a version of the standard Volare. Among his fans were The Beatles, Paul McCartney stating that She Loves You was inspired by an unnamed Rydell number. His popularity declined in the mid-60s though he continued to tour and record. As an actor he most famously starred in the 1963 film version of the musical, *Bye Bye Birdie*.

Chris Bailey died 9 April, age 65. The singer and songwriter (above) was the frontman for Australian punk band The Saints. Founded in Brisbane in 1973, they scored their first hit in 1976 with the raucous, rapid-paced single (I'm) Stranded and after signing to EMI they released a debut album of the same name the following year. After moving to the UK, they released *Eternally Yours* in 1978, which yielded the UK Top 40 single This Perfect Day. With Bailey an ever-present member, the group recorded 12 further albums ending with 2012's *King Of The Sun*. Bailey also released a number of solo albums from the 80s onwards.

Photos (Bobby Rydell) (Charnett Moffett) (Roland White) (Donald "Tabby Diamond" Shaw) (Chris Bailey): Facebook

Pamela Rooke died 3 April, age 66. Better-known as Jordan, the model and actress was a punk rock fashion icon. Her style – bleached platinum-blonde bouffant hairdo paired with dark angular makeup – made her instantly recognisable. She was a linchpin of the London punk scene, making regular appearances (occasionally onstage) at Sex Pistols gigs and working at Vivienne Westwood's legendary boutique SEX. In the late 70s she managed Adam & The Ants and provided vocals on their track Lou while she also appeared in Derek Jarman 1978 film *Jubilee*.

Joe Messina died 4 April, age 93. As part of Motown's in-session band the Funk Brothers, the US guitarist was a prolific presence on the label's 60s and early 70s releases. Among the classic singles he played on are Martha & The Vandellas' Dancing in the Street, the Four Tops' I Can't Help Myself (Sugar Pie Honey Bunch), and The Temptations' Ain't Too Proud To Beg while he also contributed to Marvin Gaye's classic 1971 LP *What's Going On*. After Berry Gordy moved Motown to Los Angeles in 1972, Messina stopped playing guitar for decades. Profiled alongside the rest of the Funk Brothers in the 2002 documentary *Standing In The Shadows Of Motown*, he took part in a number of live reunions.

CW McCall died 1 April, age 93. Born as Bill Fries Jr, the ad executive and singer first conceived the idea of truck-driving outlaw McCall for a bread commercial during his time as an ad man. The musical vignettes of a truck driver's life proved so popular with the viewing public that he assumed the role of McCall himself for a series of albums and songs. His biggest hit, Convoy, topped the US mainstream charts and reached No 2 in the UK.

Roland White died 1 April, age 83. The US multi-instrumentalist and singer (above) was renowned as one of the greats of bluegrass. Known principally as a mandolin player, he was part of The Kentucky Colonels alongside guitarist brother Clarence White (later of The Byrds). The band's 1964 album, *Appalachian Swing!,* proved hugely influential. Later work included lengthy stints with progressive bluegrass group Country Gazette And The Nashville Bluegrass Band.

Re Styles died 17 April, age 72. Born in the Netherlands, the actress, singer, and costume designer first gained prominence as a model before starring in Alejandro Jodorowsky's film *The Holy Mountain* and Sun Ra's sci-fi flick *Space Is The Place*. She became part of US art rock group the Tubes' set-up in 1975, designing the look and taking part in their multi-faceted stage show. She contributed vocals to singles such as 1976's Don't Touch Me There, and 1979's Prime Time, which reached No 34 in the UK. She appeared with the band in the 1980 film *Xanadu*, but had stopped performing with them by the following year.

Cynthia Plaster Caster died 21 April, age 74. The US visual artist and groupie was known for making penis casts of rock musicians. She began the practice while attending art class in Chicago and found her first celebrity participant in Jimi Hendrix. Later casts included MC5's Wayne Kramer, Pete Shelley of the Buzzcocks, and Jello Biafra of the Dead Kennedys. Among the songs written about her were KISS' Plaster Caster, while a 2001 documentary of the same name profiled her artistic legacy.

Orlando Julius died 14 April, age 79. The saxophonist, singer and bandleader (above) helped shape the sound of Nigerian music in the 60s and 70s. Forming the highlife band The Modern Aces in 1964, he fused the style with soul, jazz and R&B. Among his followers was a young Fela Kuti, who with Julius' blessing took some of his musicians to form his early band, Koola Lobitos, before creating the similarly style-blending Afrobeat sound. Emigrating to the US in 1974 he played and recorded with the South African trumpeter Hugh Masekela. Over the years, his classic recordings built up a cult following and he enjoyed a career renaissance recording an album with the London-based jazz group The Heliocentrics.

Donald Smith died 9 April, age 78. The US jazz pianist was much utilised as a sideman during his five-decade career. He played and recorded with Art Blakey, Pharoah Sanders, and Rahsaan Roland Kirk, and was a member of his brother Lonnie Liston Smith's Cosmic Echoes group.

Andrzej Korzyski died 18 April, age 82. The Polish composer wrote 60s hits for some his country's biggest pop acts, including Czesław Niemen, and Ada Rusowicz. He composed music for a host of classic films including legendary director Andrzej Wajda's *Man Of Marble*.

Charnett Moffett died 11 April, age 54. Though primarily a jazz musician, the American bassist (above) was versatile enough to work within a variety of styles. Alongside albums as a leader on Blue Note and recordings as a sideman with Ornette Coleman, McCoy Tyner and Herbie Hancock, he worked with the likes of soul singer Anita Baker.

David Freel died 12 April, age 64. The US vocalist and guitarist was the frontman for indie rockers Swell. He co-formed the band in 1989, releasing a self-titled debut album in 1990. Fusing influences as diverse as Ennio Morricone, post-punk and early Pink Floyd, they went on to release seven further albums and a number of compilations. Freel began using the name Be My Weapon in 2009, issuing two albums including 2014's *Greasy*.

Art Rupe died 15 April, age 104. As founder of R&B label Specialty Records the American music executive and record producer helped lay the foundations for rock music. He set up the label in 1945, initially focusing on gospel music (helping launch the career of Sam Cooke) before signing the then-unknown Little Richard. The 1955 release of the singer's Tutti Frutti became one of rock'n'roll's first major hits, later followed by Richard classics Long Tall Sally, Good Golly Miss Molly and Rip It Up. Other Specialty releases included Lloyd Price's Lawdy Miss Clawdy, Don and Dewey's Farmer John and Larry Williams' Dizzy Miss Lizzy (which The Beatles later covered). In the 60s he concentrated his funds on oil and gas investments.

Sir Harrison Birtwistle died 18 April, age 88. The composer was one of English classical music's most renowned modernists. Among his operatic compositions were The Mask of Orpheus, Gawain, The Last Supper, The Corridor, and The Cure and The Minotaur.

Roderick "Pooh" Clark died 18 April, age 49. The singer was a founder member of Texas R&B group Hi-Five. Released in 1990, their self-titled Teddy Riley-produced debut album included the US No 1 hit I Like The Way (The Kissing Game). Their second album *Keep It Goin' On* followed in 1992 before Clark was involved in a car accident that left him paralysed from the chest down.

DJ Kay Slay died 17 April, age 55. The American DJ and radio executive began as a graffiti writer before following the lead of contemporary NYC disc jockeys like Grandmaster Flash and Kool DJ Red Alert. Released in 2003 his debut album, *The Streetsweeper Vol 1*, included his highest-charting single, Too Much For Me, which featured Amerie, Nas, and Foxy Brown.

Hermann Nitsch died 18 April, age 83. The Austrian avant-garde artist was a founder of the Viennese Actionism. Known for his controversial use of flesh, blood and intestines, his performances also included his own compositions including Gregorian chants and noise orchestras. Among his releases are symphonies and organ concerts.

Ian Eyre died 10 March, age 70. The bassist played with prog rock band Curved Air between 1970 and 1971. He appeared on 1971's *Second Album,* co-writing the single Back Street Luv, which reached No 4 in the UK singles chart – the band's biggest hit. He left the band in 1971 when he was replaced by Mike Gregory.

Tim Feerick died 13 April, age 34. The bassist was a long-time player with US post-hardcore group Dance Gavin Dance. He joined the band in 2009, initially as a touring member before enlisting full time in 2012. The following year's *Acceptance Speech* was the first of six albums with the band, including their latest effort, *Jackpot Juicer*, due for release in July 2022.

Guitar Shorty died 20 April, age 87. The US blues guitarist's early career saw him touring with Ray Charles and Sam Cooke. His onstage somersaults and flips are said to have inspired a young Jimi Hendrix's live antics. Relocating to Los Angeles in 1971, he opened for blues stars who passed through the city such as BB King and T-Bone Walker.

Others who passed away recently include: **Frank "Banx" Bankowsky**, founder and former bassist for German heavy metal band Angel Dust; **Adam Whited**, founder and bassist of US deathcore band King Conquer; **Rick Turner**, luthier who created Lindsey Buckingham's signature guitar and had a hand in building the Grateful Dead's famous "Wall of Sound"; **Noel E Monk**, former Van Halen manager and one-time Sex Pistols tour manager; **Jerry Doucette**, Canadian guitarist and singer-songwriter known for the US hit single Mama Let Him Play; **Catherine Spaak**, French-Italian actress and singer; Daniel Sahad, lead singer for Texas soul band Nané; **Michael Armstrong**, Canadian percussionist with King Cobb Steelie and Change of Heart; **Lola Gulley**, US R&B singer and keyboardist.

With thanks to Paul Bowler.

musictovisit

Bob Stanley carries pop's baggage everywhere

Pop's great transatlantic gap

I remember the 80s – who could forget them! – and those top new wave stars like The Fixx. Come on, you remember! Well, if you're from North America you absolutely will, because the Londoners' One Thing Leads To Another got to No 4 in the US and topped the Canadian chart in 1984. Pretty good going for the band formerly known as The Fix, and they had three other US Top 20 hits. They still tour in the States, but over here their profile has steadily remained somewhere between that of The Headboys and Cava Cava.

One-sided stories like this are less intriguing than acts who are well-known on either side of the Atlantic (it isn't a pond) for completely different songs. Often this was down to a time-lag caused by issues in Britain, usually relating to the BBC or TV rights. It now seems slightly miraculous that The Monkees didn't first air here in 1973.

Back in the 50s, playing at the London Palladium meant you were treated as some kind of sun god. This was good news for Guy Mitchell. After he had his last Top 10 for five years with (There's a Pawnshop On The Corner In) Pittsburgh Pennsylvania, in 1952, Britain couldn't get enough of the lad's chirpy novelties. Pretty Little Black Eyed Susie ("I love the sea, I love the Navy, I love my biscuits soaked in gravy!") was a UK No 2, Look At That Girl was No 1 for six weeks, and Cloud Lucky Seven was another No 2 in Britain without any of them darkening an American doorstep. Both the US and UK baulked at 1954's I Met The Cutest Little Eyeful (At the Eiffel Tower), which was probably the correct reaction, but both agreed 1956's Singing The Blues was absolutely brilliant.

Hard to believe if you were living in Britain in 1973, but David Cassidy's solo career barely got started in the States, where I Think I Love You is easily his best-remembered hit, as part of the (previously lauded in this column) Partridge Family. The faux Family had then followed it with major hits like I Woke Up In Love This Morning and Gerry Goffin's I'll Meet You Halfway, which no one in Britain heard until the TV series began airing in 1972. By then, the permanently sun-dappled Cassidy had started his solo career with a cover of The Association's Cherish, his only US Top 10 hit. Most in Britain thought How Can I Be Sure was a brand-new song in 1972, where the Young Rascals' original had done nought in 1967, and we took it to No 1. Cassidy's take still has one of the best, most haunting intros of any record ever made. America shrugged, and it reached No 25. A year later, the poor boy couldn't score a single Hot 100 hit but every girl in Britain lost their mind when they heard David sigh his way through I Am A Clown (No 3) and Daydreamer (No 1).

The Bay City Rollers caused screams in the States, but only after Rollermania abated here

Gene Pitney used to tour the UK on a seemingly annual basis. His haircut always remained much the same, but with the passing years he became a silver fox. Rather like ageing Numanoids, he also inspired a large proportion of his male fans to mimic this haircut – the only time I saw him live, at Croydon's Fairfield Halls, it looked like a Steve Martin convention. Anyway, Gene's career was neatly divided between his US hits of the early 60s and his UK hits, beginning with Bacharach and David's 24 Hours From Tulsa that would have been the first No 1 of 1964 if it wasn't for beat-crazed youth buying more copies of Beatles, Freddie and the Dreamers and Dave Clark Five 45s. Tulsa only scraped into the lower end of the US Top 20, and he scored his last US Top 10 hit with Mann & Weil's wildly intense I'm Gonna Be Strong later that year. It went all the way to No 2 in Britain, as did Nobody Needs Your Love – on which the adenoidal Gene really does sound like Gary Numan's forebear – in 1966. Similarly, Bacharach and David's Only Love Can Break A Heart had been a No 2 but meant nothing in the UK. Shame on America for taking Something's Gotten Hold Of My Heart no further than No 130 in 1967, but hurrah for America taking Gene's sore-throated, tight-trousered She's A Heartbreaker into the Top 20 in '68. It wasn't even a single in Britain but would find northern soul favour a few years later. A special hurrah for Australia where Gene was a star right the way through the 60s. Quite rightly!

It can work the other way round. The Bay City Rollers caused teen screams in the States, but not until after Rollermania had abated here. No Shang-A-Lang in the US, where the three-year-old Saturday Night, adapted by the Ramones and renamed Blitzkrieg Bop, would be a No 1 in 1976. The poor lambs had to appear on American kids TV with *HR Pufnstuf* refugee Witchy Poo, something from which we were happily shielded.

Bob Stanley tweets @rocking_bob.

Cherry Red Records

www. cherryred.co.uk Find us on

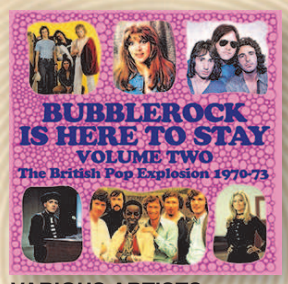
THE RESIDENTS
WORMWOOD
DOUBLE VINYL
NRTLP019D

GRANDMASTER FLASH
MELLE MEL & THE FURIOUS FIVE
SUGAR HILL ADVENTURES
DOUBLE 12" VINYL EDITION / 9 CD BOX SET
ROBINLP51D / ROBINBX50

UK SUBS
XXIV
DOUBLE 10" GREEN + CLEAR VINYL EDITION
AHOYD10315

SKIDS
THE SAINTS ARE COMING
6 CD BOX SET
CRCDBOX127

GODLEY AND CREME
FRABJOUS DAYS
CRSEG110



VARIOUS ARTISTS
BUBBLEROCK IS HERE TO STAY
VOLUME TWO
3 CD EDITION
CRSEG111T

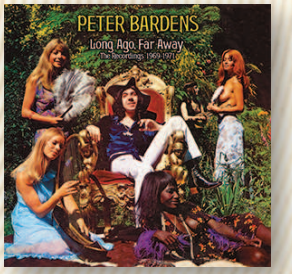
RE-FLEX
VIBRATE GENERATE
2 CD EDITION
CRPOPD247

GEORGE DUKE
NO RHYME, NO REASON
3 CD EDITION
QSMCR2503T

VARIOUS ARTISTS
SKA LA-RAMA
2 CD EDITION
DBCDD107

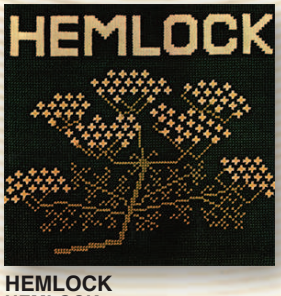
VARIOUS ARTISTS
UNITED DREADLOCKS VOL 1 & 2
2 CD EDITION
DBCDD105

CHICKEN SHACK
CRYING WON'T HELP YOU NOW
3 CD BOX SET
ECLEC32805



PETER BARDENS
LONG AGO, FAR AWAY
2 CD EDITION
ECLEC22802

SPIROGYRA
THE FUTURE WON'T BE LONG
3 CD BOX SET
ECLEC32806



HEMLOCK
HEMLOCK
ECLEC2803

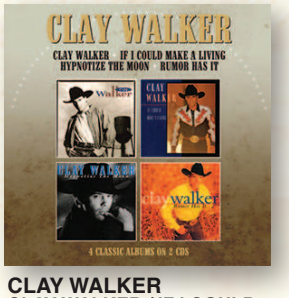
BABE RUTH
DARKER THAN BLUE
3 CD BOX SET
QECLEC32804

JADE WARRIOR
RELEASED
ECLEC2800

TYGERS OF PAN TANG
TEH WRECK-AGE / BURNING IN THE SHADE
3 CD BOX SET
HNEBOX168

PAUL DI'ANNO'S BATTLEZONE
KILLERS IN THE BATTLEZONE
3 CD BOX SET
HNEBOX169

TOXIK
WORLD CIRCUS / THINK THIS
2 CD EDITION
QDISS0200CDD



CLAY WALKER
CLAY WALKER / IF I COULD MAKE A LIVING...
2 CD EDITION
QMRLL103D

FOR MORE DETAILS ON THESE AND OTHER RELEASES AND HOW TO ORDER, CALL OUR MAILORDER HOTLINE ON 020 8996 3120 OR VISIT THE WEBSITE

www. cherryred.co.uk

www.cherryred.tv
UNIQUE IN DEPTH INTERVIEWS

CHERRY RED.TV

maconblack

Ian McCann wonders whether The Godfather's albums are any cop?

We need to talk about James Brown. Look, I know his singles were wicked, while a lot of his albums could be dodgy, but that wasn't always the case, and it wasn't entirely his fault.

Much of his career was spent on King, a label he realised was too unadventurous for him as early as 1962, but he couldn't escape its clutches, despite a short contract-breaking diversion to Smash two years later. King, like many companies, saw R&B and soul as singles music. If your 45 made the charts, you issued an album, comprising the hit, lesser 45s, and filler. Shockingly, King even rejected the idea of Brown's 1962 *Live At The Apollo*, one of soul's greatest albums, until he agreed to finance it. The LP haunted the US charts for a year, selling a million, but King continued unchanged. Hence Brown's 60s albums could be shoddily assembled affairs; his *Cold Sweat* (aka *Mr Soul,* Polydor 184100; all details UK pressings unless stated), for example, teamed the breakthrough funk gem of 1967 with tiresome catalogue covers such as I Loves You Porgy and Mona Lisa. I'm a diehard: I could enjoy JB singing a barcode. But this kind of track listing does not a great album make, and it was Mr Brown's post-King albums that are his most satisfying efforts.

There are exceptions. James Brown & The Famous Flames *Tour The USA* is a glorious R&B LP, a mix of gritty instrumentals and vocal thrillers such as the searing I've Got Money and the screaming Three Hearts In A Tangle. It reeks of authenticity: this was how JB *lived* in '62. It took three years for London to release it here, and it's the best pressing if you can find a decent copy (HA 8240).

The singer cut a series of instrumental albums in the mid-60s while he was in dispute with King (we'll deal with those later) and juggled too many balls in the late 60s, so his vocal albums remained patchy. *It's A Mother* (Polydor 583768) is an example: killer dance tunes like Mother Popcorn and the gritty Popcorn With A Feeling butt up against Anthony Newley's If I Ruled The World; Brown handles the song beautifully, but it's incongruous in such company. *Say It Loud I'm Black And I'm Proud* (583741) contained only one "message tune". *Thinking Of Little Willie John And A Few Nice Things* (King 1038, US) is often cited as one of Mr Brown's superior outings, perhaps because it has a reason to exist: he's recalling a tragic labelmate who was a star while he was struggling. Brown is comfortable with its selection of songs he grew up with and complementary originals, but it's a sidetrack. So is *Soul On Top*, (King 1100, US), recorded alongside Oliver Nelson & the Louie Bellson Orchestra, which gained traction on the 80s British jazz-dance scene. Neither LP was released here.

But wait: it's now the 70s; Brown has muthas to drop. In '71, he escapes King and releases *Hot Pants* (Polydor 4205086), which focuses on funk, including the mighty Escape-Ism, the title hit, and a new cut of his '67 groover Can't Stand It. *There It Is* (2391023) does contain some slowies, but as one is King Heroin and the other, Who Am I, boasts a superb street-jazz arrangement from Dave Matthews, no problem.

Barking mad banter from Hank Ballard about Brown's brilliance

Now branded The Godfather, JB knocks out double albums which are surprisingly schlock-free. *Get On The Good Foot* (Polydor 2659018) includes brassy updates of Cold Sweat and Ain't That A Groove, plus barking mad banter from veteran R&B star Hank Ballard about James Brown's brilliance! The Payback, the gangster groove that launched a thousand imitations, begat a double LP viewed as one of his finest, though with just eight lengthy tracks, he didn't stretch himself in the writing department. However, Brown rarely sounded more engaged. (A further album, allegedly cut at the same sessions, is even better; we'll cover it next month.) Brown knew how good his band was at the time, so he could be himself without trying.

Hell, aka *It's Hell,* absorbs two of the three foot-wide plastic slices he issued in 1974, and it's as strong as *The Payback,* boasting a slew of monster jams: My Thang; the lengthy take of Papa Don't Take No Mess, one of the most laidback funk hits of the era; the moaning title track; a further, conga-heavy makeover of I Can't Stand It,

for some bizarre reason dated "'76"; a bunch of ballads that don't sound contrived, plus a blaxploitation adaptation of Stormy Monday, which works, somehow. *Hell* bears the best sleeve of his career, too. The movie soundtracks, *Slaughter's Big Rip-Off* and *Black Caesar,* both '73, are a blast. Brown was at home in this environment.

JB's albums beyond 1975 had their moments, but fighting disco's onslaught amid bandmembers quitting, none had the coherence or confidence of their immediate predecessors. The title cut of *Hot* (1975), Hot (I Need To Be Loved, Loved, Loved, Loved), was symptomatic of Brown's mid-70s mindset: it was nicked from Bowie's Fame. He was no longer leading, he was following. He'd been so bothered about the Average White Band's Pick Up The Pieces that he released Pick Up The Pieces One By One, credited to AABB (Above Average Black Band). It was a great 45, but a few years earlier, he appeared above such irritations. *The Original Disco Man* (1979) is a case in point: he didn't need to surrender to disco, he was JAMES BROWN, and the wry lyrics of the album's mighty Too Funky In Here spoke volumes, though he didn't write them.

Next month: Mr Brown's work as a producer of other artists.

Ian McCann is deploying air freshener under the drums.

Experience
the sound of
THE CHEMISTRY SET...

FRUITS DE MER RECORDS
WWW.FRUITSDEMERECORDS.COM

TCS

TAJ MAHAL & RY COODER

GET ON BOARD

THE SONGS OF SONNY TERRY & BROWNIE McGHEE

THE ACCLAIMED NEW ALBUM OUT NOW

RECORD COLLECTOR
★★★★

UNCUT
★★★★

GUITARIST
★★★★★

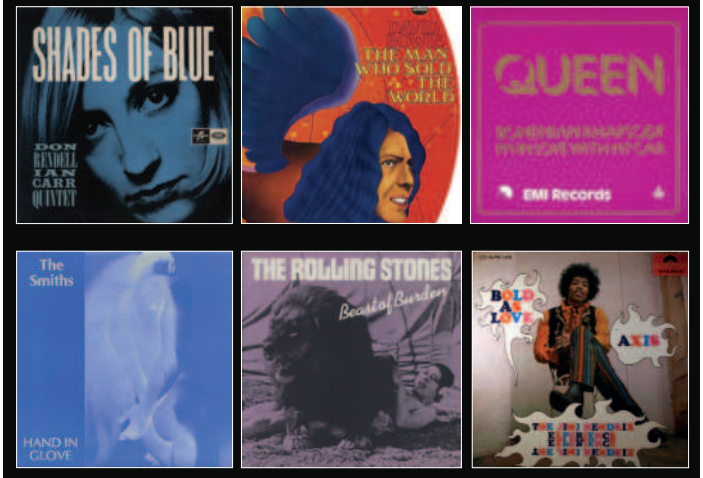
CLASSIC ROCK
★★★★

nonesuch

nonesuch.com

we buy vintage vinyl, CDs, pop & rock memorabilia

60s & 70s pop & rock, progressive, psychedelic
new wave, punk, indie, folk, blues, soul & jazz
rare posters and memorabilia



one-off rarities or complete collections, sought & bought

come to our monthly buying days – check site for info

01474 815 099
buyers@99l.com

99

991.com answer the call

davidquantiklikes

...to write a column for *Record Collector.* Yay

Under the influence

Pop will eat itself, I once wrote, and a group named themselves after what I wrote. But the fact is pop has done more than eat itself, it's eaten itself and thrown itself up and then eaten that up and been sick again and so on, like the dog after it's been at some very tasty margarine. In the year 2022, every single aspect of popular music has been recycled, upcycled, uploaded, downloaded, downed and dissected. Every record sounds like another record and all the ones that don't sound like another record are actually made of that other record.

And in among all that, just to make things confusing, are the artists who, in a peculiarly specific form of navel-gazing, have been influence by themselves. How? I hear you ask. How can an artist influence themselves? Easily, would be my reply. Look at the Paul McCartney of the *Flaming Pie* era, beginning to rediscover the jangly-guitar snappy-song format he had abandoned in the 80s for synths and crash drums. Look at the David Bowie of *Buddha Of Suburbia*, quoting his own songs ("Zane, Zane, Zane") and riffs (Space Oddity in a Ronson stylee), and look at Bob Dylan in the 21st century, finally ditching the AOR mulch of his 80s and 90s albums for a sound surely influenced by alt.country. Listen, even, to New Order, who recently moved away from the stadium rock sound they'd drifted into in the early noughties to bring back their acid house-era dance essence.

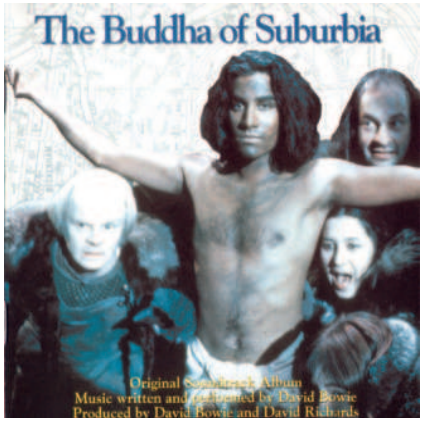
All these artists looked to their own pasts for inspiration, revisiting the eras in their careers when people really, really loved them and when those artists were genuine innovators with a new sound. But there's something else as well. All these people made that move partly because they were encouraged to do so by what you might call their sonic offspring, their as-it-were musical youth. If you ask me, and one day you might, the reason Macca went back to great Beatle-y songs like Young Boy on the clue-in-the-name album *Flaming Pie* was twofold: one, he'd seen the *Anthology* documentary on the telly and thought (to quote the title of a later song), "That was me!" and two, it was the era of Britpop, which did mostly sound like Wire doing the more oompah moments of The Kinks' career, but was riven through with The Beatles and their idea of melody and Britishness. Paul McCartney wasn't just influenced by his younger self, he was influenced by new bands who were influenced by the idea of Paul McCartney's younger self.

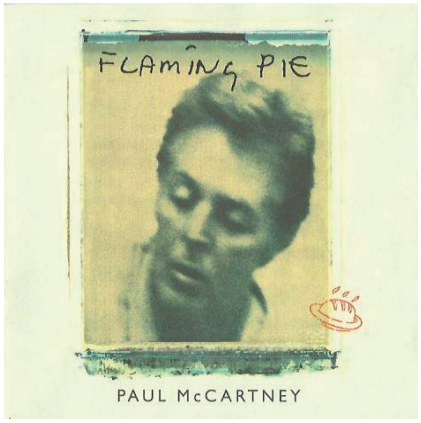
Does that sound pretentious? I hope so. Look again at David Bowie, and again, and again: a man who was known as the chameleon of rock by actual herpetologists was, as an artist, incredibly permeable. By the time Bowie released *Ziggy Stardust* he had been deeply affected by R&B, musical hall, Bob Dylan, The Kinks, Anthony Newley, Lou Reed, and Jacques Brel, and that was only eight years into his career. By the time he released *The Buddha Of Suburbia*, he had listened to, and taken on board ideas from, Neu!, from Chic, from Brian Eno, from Roxy Music, and – and significantly for this article – the latest wave of bands who loved Bowie, most specifically Suede, even being

How can an artist influence themselves? Easily, is my reply

photographed for the cover of *NME* with acolyte Brett Anderson (as any geologist will tell you, acolytes are the ones that hang on tight). Hence *Buddha Of Suburbia* sounding ever so slightly Bowie-does-Suede-does-Bowie. Not that this was the first time Bowie had done someone else doing Bowie: in the Ashes To Ashes video, Bowie not only sings about Bowie singing Space Oddity, he's invited along half the Blitz club, none of whom would have had shoes or a hat without David Bowie. In fact, Bowie's 80s, which for many fans was a bit coasty, entirely ran on rails laid down by the bands who'd grown up and loved 70s Bowie.

(And Bowie wasn't alone at this time: what is 80s Roxy Music but a strange tribute to the Roxy Music fans who formed bands who sounded like Roxy Music? It's hard to get a bayleaf between, say, Japan's Quiet Life and Roxy's Same Old Scene





(and don't let's mention early Duran Duran, who were a second-generation photocopy of Japan's first-generation photocopy: Xeroxy Music, if you will)).

Quick! Word-length issues! But there's more throughout pop history, you bet. Late-period ABBA taking on the electronic sounds of ABBA-loving bands like The Human League. Wire in the 80s sounding oddly like Wire fans New Order. Bob Dylan singing Tweeter And The Monkey Man in a Bruce Springsteen style with the Traveling Wilburys. The Beatles and The Beach Boys swapping musical saliva on *Rubber Soul* and *Pet Sounds* and *Revolver*. New Order and The Cure. Slade sounding like Slade fan Stuart Adamson's band The Skids on Run Runaway. Paul Weller sounding like Britpop after Britpop sounded like Paul Weller.

And finally, for a lovely pop hit obscurity, how about Giorgio Moroder taking off Daft Punk after they tributed him on *Random Access Memories* with brilliant single One More Day by Giorgio with Korean duo Sistar. Doff your pop caps to it, kids. Even K-Pop will eat itself.

David Quantick tweets @quantick.

This newly remastered 12CD collection brings together Steeleye Span's recordings over an 11 year tenure with Chrysalis.

145 tracks, 47 previously unreleased studio outtakes 2 live concerts (including the complete sought after "Live From The Rainbow Theatre 1974") plus an Australia only live album. Includes a 56 page booklet with extensive sleeve notes and contributions from the band.

Released May 27th

Also available at all digital outlets to download and stream

Chrysalis
CATALOGUE

6LP Expanded Edition

THE VERY BEST OF

The Beach Boys

SOUNDS of SUMMER

Featuring
80 Newly Remastered Tracks

Including
24 New Mixes

6LPs On 180g Vinyl Numbered
With
4 Exclusive Lithographs

AVAILABLE 17 JUNE

PRE-ORDER NOW

auteurtoauthor

Luke Haines writes the shuk out of rock'n'roll

Back on the road – again

A month or so ago, I took part in a *Vice* magazine interview about the 90s. One of those revisionist pieces that came to the conclusion that – quelle surprise! – the 90s and Oasis and Blur and all the gang were perhaps not all they were cracked up to be. "Would you get The Auteurs back together?" asked the man with the questions. "Nope," said I, the man with answers. "Besides, I'm in a band with Peter Buck now. Why on earth would I get The Auteurs back together?"

And so it has come to pass, that "post-pandemic" – I write those two words while narrowing my eyes and peering over my glasses at this text as if I've just told myself a lie – myself and Peter Buck finally get to take to the boards and go on a four-times-postponed tour. Here's to the future. Now let's go back.

My first gig, at 16, was supporting The Lurkers in Leigh Park Community Centre. All you need to know about Leigh Park is that, in the 80s, it was Britain's largest council estate, and the little-known kids' TV show *Graham's Gang* was filmed there. My band, The Black Suns, had a handful of Stooges covers and a cover of the Pistols' version of Roadrunner. I figured this would be what the punks (more accurately: punx) would tolerate. I was wrong. Barely one song in and we were being pelted with pint glasses from the 200-strong crowd of skins and anarcho punx, whose only distraction from killing us was killing each other. "This is what I want to do with my life," I thought.

At 19, I was doing my first "proper" tour with The Servants, supporting The Weather Prophets and Happy Mondays. Three weeks up and down the UK, travelling by train, and asking the audience from the stage if anyone had a floor we could stay on. The fee, as support act, was £50 per show. Not too bad if you're on the dole. The Weather Prophets were great, in their leather-trousered major label pomp, and the Mondays were wonderful, strange, and far kinder to a 19-year-old southern idiot than you'd imagine. Thirty-five years later I am still friends with everyone on that tour. The record that we were promoting, obviously, did not come until almost a year after the tour. I soon learned that, in the 80s, this was the way things (didn't) work.

A few years later The Servants went "international" as we took on a tour of, er, Switzerland. We had a driver, a carnet, and a minuscule amount of Class B drugs. This was touring. We played in four squats for the pop-starved Swiss and trundled back down the mountains to the UK. The record we were promoting (which wasn't coming out in Switzerland) came out a year and a half later. Just in time for the 90s.

By 1992, I was a legit tourer. My band, The Auteurs, supported Suede on three tours. Suede were super-hot potatoes at the time. Alternative music had become indie music had become Madchester and baggy and back to indie again. Suede were magnificent. This wasn't the low-achieving shamble of the 80s that I had come up with, this was supercharged amyl nitrate glam *Performance* (the movie) chic. And it sold. Fifteen-year-old girls and boys came out in their thousands from the suburbs, in Suede St Vitus mania. A genuine teenage rampage. I watched from the wings, quite happy to be not quite in the centre. I am still friendly with some of the people from this time. As support act we received £50 per show.

We had a driver, a carnet and some Class B drugs

And so it went on. Album, tour, hotels, drink, drugs, soundcheck: boring. Sell-out show, show moved to smaller venue due to lack of tickets sold, tour cancelled due to lack of tickets sold. Full road crew, reduced road crew, no road crew. B&B in Hull, Chateau Marmont: "Can we stay in the Belushi Cottage? We can? Oh, great." The Belushi Cottage is crap and the TV doesn't work. "The gendarmes keep confiscating our drugs in France." "It's OK, the next gig is at the Paradiso in Amsterdam." Amsterdam is awful. The band aren't my friends. The band were never my friends. Man, we really hate each other. Remind me never to reform the old band.

By the mid-90s I had rather lost interest in touring. I am not really friendly with many of the people from this period.

Then, after a year of happily playing acoustic shows for a decade and a half... Covid. No more rock'n'roll. I was naively hoping to get out of this one on my own terms, not with the help of some goddamn global pandemic. And so, Peter Buck and I are about to set off around the clubs. We have a tour manager, a nice bus, work permits and a really big guitar rack to put all our electric guitars in. One last go around? Who knows – the only thing that is certain is this: the support bands for Luke Haines and Peter Buck are being paid £50 per show.

Luke Haines tweets @LukeHaines_News. Luke's radio show,* Righteous In The Afternoon*, is Tuesdays 2-4pm, on Boogaloo Radio.

JOHN McLAUGHLIN · AL DI MEOLA · PACO DE LUCIA

FOR 40 YEARS, NOBODY IMAGINED THAT THE RECORDING OF THE SATURDAY SHOW EXISTED... UNTIL NOW!

THE BELOVED, HISTORIC & PREVIOUSLY UNRELEASED RECORDING BY THE FAMOUS GUITAR TRIO.
NEWLY MIXED & FULLY APPROVED BY THE ARTIST.

THE INSTRUMENTAL ALBUM OF THE YEAR!

OUT JULY 1st, 2022

© Jon Sievert via Getty Images

MPS

GERMANY'S ICONIC JAZZ LABEL
AND ITS MOST PERFECT SOUND

High-quality reissues on LP and CD,
re-mastered from the **original master tapes**.

Reissues by **Oscar Peterson**, **George Duke**, **Monty Alexander**, **Ella Fitzgerald**, **Freddie Hubbard**, **Dexter Gordon**, **Bill Evans**, **Baden Powell** and many more!

Find out more: www.mps-music.com

FIRST-TIME RELEASE | **REISSUES**

BRAND-NEW

Jean-Luc Ponty & Wolfgang Dauner – Live At The Bern Jazz Festival 2011

Dexter Gordon & Slide Hampton – A Day In Copenhagen

Jim Hall – It's Nice To Be With You

Alphonse Mouzon – By All Means

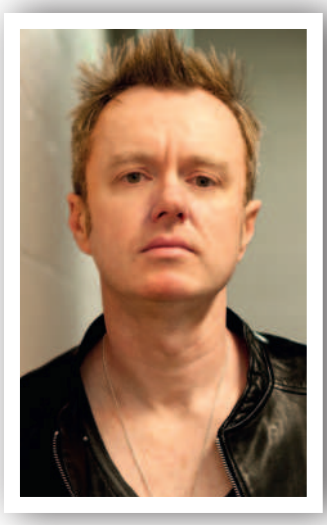
amazon music · Spotify · Listen on Apple Music · www.mps-music.com

TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

SIMON MCBRIDE

Deep Purple live guitarist on his latest set



What film could your album soundtrack?
Con Air.
How did you get the Deep Purple European tour gig?
I'd recorded with Don Airey and Ian Gillan, and played with Roger Glover and Ian Paice.
If you could re-visit any of your albums, what'd you change?
I'd redo them all.
Is there anything still unissued?
Various that I can't talk about, an instrumental album, and live stuff from my band and others.
Have you done anything that fans may not know about?
Lots of sessions, TV documentaries, films and, recently, Liverpool FC.
Where were you when you first heard one of your songs on vinyl?
My house – Don Airey *One Of A Kind*.
What was your favourite record shop when you started out?
Belfast Gramophone Store.
What was your first record?
Van Halen *5150*.
What's the last album that you bought?
Fleetwood Mac *Tango In The Night*.
What record made you want to go pro?
Joe Satriani *Surfing With The Alien*.
Who's taken music forward in the last decade?
Jeff Beck.
Who'd you like to cover one of your songs?
Toto, Let Me Go.
Which of your songs is the most personally meaningful?
There's No Room To Breathe.
Of all the people that you've worked with, who taught you the most?
Don Airey taught me how to give 110%, and to deal with the public.
Which album, on first listen, is the most startling that you ever heard?
Van Halen.
Dying peacefully on your deathbed, what'd you like to hear?
Mötley Crüe, Kickstart My Heart.

Simon McBride* The Fighter *CD, LP are on earMUSIC, 27 May.

TONY HAYNES

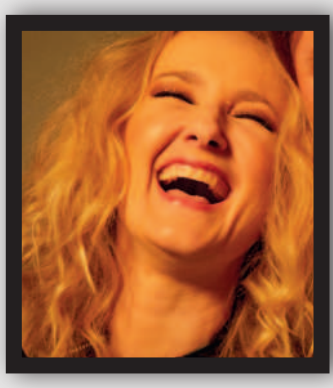
Grand Union Orchestra founder marks their 40th anniversary

What film could your new collection soundtrack?
Around The World In 80 Days, or a Ken Loach.
Is there anything still unissued?
We've just discovered a trove of live recordings on cassette, DAT and reel-to-reel tapes.
When did you first hear one of your songs on vinyl?
RedBrass' *Silence Is Consent*, 1976.
What was your favourite record shop when you started out?
Abingdon Taphouse, Magdalen Street, in the 50s.
What was your first record?
Duke Ellington, Skin Deep, on 78, 9/d.
What LPs made you want to go pro?
Alex Welsh & His Dixielanders, Gil Evans.
Was anyone in your family a musician?
A great-uncle was organist of Toronto cathedral, uncle Alf was a clarinettist, cousin David played sax, mother played piano, and grandma sang.
Who'd you like to cover one of your songs?
Lady Gaga, The Song Of Invisible Labour.
Which of your songs is the most personally meaningful?
If Music Could.
Of all the people that you've worked with, who taught you the most?
Frances Kitching, school viola teacher.
Which album, on first listen, is the most startling that you ever heard?
Wagner's *Götterdämmerung*.
If you had a record-listening party, what'd you play, and who'd you invite?
Mozart's *Sinfonia Concertante*, by David & Igor Oistrakh. I'd invite my daughter, Lily, Alan Davey [BBC Radio 3], and a busker.
What's your favourite songwriter's best lyric?
Cole Porter, I've Got You Under My Skin.
If you drove an ice cream van, what'd it play?
Harry Dacre, I'll Be Your Sweetheart.
Dying peacefully on your deathbed, what'd you like to hear?
Louis Armstrong's Potato Head Blues solo, and the final trio from Strauss' *Der Rosenkavalier*.

Grand Union Orchestra* Made By Human Hands *is out via grandunion.org.uk, 17 June.

PEARL ADAY

Motor Sister frontwoman on new supergroup effort



What film could your latest set soundtrack?
Mad Max: Fury Road.
Have you done anything that fans may not know about?
A duet with my dad, Meat Loaf, on Man Of Steel; vocals on Ace Frehley's Genghis Khan; Armored Saint's With A Full Head Of Steam; Hard Luck Woman on *KISS And Makeup*; Blackstar Riders' Testify Or Say Goodbye; Stone Sour's St Marie; That Don't Impress Me Much, on *An All-Star Tribute To Shania Twain*.
What record made you want to go pro?
Meat Loaf *Bat Out Of Hell*. He was my real, lifetime, forever dad, though my biological father was Clark Pierson, of Janis Joplin's Full Tilt Boogie Band.
Did you ever write songs 'under the influence'?
Early songs, alcohol, and Check Out Charlie, to get into character.
What was your first record?
Cyndi Lauper *True Colors*.
What's the last album that you bought?
The Deepest Soul Of Otis Redding: Lonely And Blue.
Who's taken music forward in the last decade?
Jack White, Rival Sons.
What are your most prized music items?
Diana Ross gave me a framed The Supremes gold record and tie-dye silk scarf, and Ted Nugent gave me the bullet ear-plugs he used.
What record are you looking for?
When I see them, I always buy Janis Joplin's *Pearl* LP, because my mother, Leslie, is on the sleeve, big and pregnant with me, and *The Muddy Waters Woodstock Album*.
Which of your songs is the most personally meaningful?
Mama, about a great afternoon with my mum. She struggles with addiction, and clear good days are few and far between.
Who'd you like to cover one of your songs?
Lzzy Hale or Pink would sing the shit out of Broken White, Nobody or Check Out Charlie.
Of all the people that you've worked with, who taught you the most?
My dad, and my 'other mother', Diana Ross. They taught me to command a stage and an audience. My dad told me, "It's your privilege to step on-stage, not your right. You owe your audience every ounce of yourself. Two people, or two million, give 1,000%. Without an audience, you've nothing." Diana said, "As you stand onstage, know that there's a light within you and around you. There's never anything to fear."
What backstage incident makes you laugh most?
When I was on tour with Mötley Crüe's Vince Neil, we'd meet in the dressing room before every show and make tuna salad together!
What fact about you may surprise fans?
I'm an arts and crafts nerd. I design and embroider denim jackets, make organic soy oil candles, and jewellery as worn by Angelina Jolie and Janet Jackson. Also, I fucking *love* Richard Marx!
Which album, on first listen, is the most startling that you ever heard?
Donny Hathaway.
Is there a myth about you that you'd like to set straight?
Meat Loaf was not my "stepfather". He was my dad. He adopted me at four, when he married my mama, in 1979.
With whom would you most like to record?
Rival Sons' Jay Buchanan, Bonnie Raitt, Skunk Anansie's Skin.
What's your favourite songwriter's best lyric?
Joni Mitchell: "I remember that time you told me, you said, 'Love is touching souls.' Well, surely you've touched mine, because part of you pours out of me in these lines, from time to time."

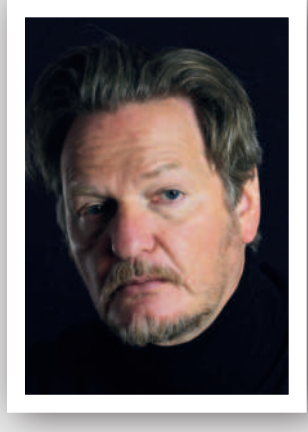
"MEAT LOAF ADOPTED ME AT FOUR. HE WAS MY DAD"

Motor Sister* Get Off *180g LP, red, blue LPs are on Metal Blade.

Credit: (Motor Sister) Travis Shinn

STEVEN LINDSAY

The Big Dish frontman on his new **Interlopers** set



What film could your new album soundtrack?
David Lynch's *Lost Highway*.
Have you done anything that fans may not know about?
Lloyd Cole, The Associates, Craig Armstrong.
With whom would you like to make a split 7"?
Wire.
Where were you when you first heard one of your songs on vinyl?
Glasgow – the test-pressing of Big Dish's *Big New Beginning*, in 1984.
What was your favourite record shop when you started out?
Listen, Glasgow.
Which record made you want to go pro?
The Velvet Underground.
Was anyone in your family a musician?
My RAF officer grandfather played piano.
Who's taken music forward in the last decade?
Sufjan Stevens.
What's the most unusual place that inspired a song?
Another Peoples' Palace is about Glasgow's Peoples' Palace, a museum full of odd artifacts and art.
Who'd you like to cover one of your songs?
Al Green, Here Comes Everybody.
Would you change any of your album artwork, given the chance?
Yes, the sleeve of Big Dish's *Swimmer*. I had nothing to do with it. So unimaginative.
What record do you own that may surprise fans?
David Cassidy's greatest hits.
What's the most startling album, on first listen, that you ever heard?
Magazine *Real Life*.
If you had a record-listening party, what'd you play, and who'd you invite?
Grace Jones *Slave To The Rhythm*, and Trevor Horn.
Do you have any unfulfilled ambitions?
To make a film.
If you drove an ice cream van, what'd it play?
The Archies' Sugar Sugar.

Interlopers *is on Chrysalis, 27 May.*

JO 'DOG' ALMEIDA

Dogs D'Amour guitarist on his latest collaboration

What film could your new set soundtrack?
Once Upon A Time In America.
If you could re-visit any of your albums, what'd you change?
Sundown Yellow Moon, 10 songs, not 16.
Have you done anything that fans may not know about?
Chris Richards *Goldenwest*, The Zarjaz *Inter Block Rock*.
When did you first hear one of your songs on vinyl?
Dogs D'Amour's *Un-Authorised Bootleg* LP, 1988. I wasn't too happy.
What was your favourite record shop when you started out?
Record & Tape Exchange, Notting Hill Gate, London.
What was your first record?
The Rolling Stones *It's Only Rock'N'Roll*.
What's the last album that you bought?
Garnet Mimms *Warm And Soulful*.
What record made you want to go pro?
The Faces *A Nod's As Good As A Wink*.
What'd you ask your music hero?
The Kinks' Dave Davies, about recording the solo on You Really Got Me.
Did you ever collect anyone?
I was a Stones bootleg collector.
What record are you looking for?
Don Covay *See-Saw* LP.
Who'd you like to cover one of your songs?
Tom Waits, Blind Love.
What fact about you may surprise fans?
I'm not into KISS.
Which album, on first listen, is the most startling that you ever heard?
The Jimi Hendrix Experience *Axis: Bold As Love*.
With whom would you most like to record?
Ringo Starr.
What's your favourite songwriter's best lyric?
Bob Dylan: "Some people feel the rain, others just get wet."
If one of your former homes had a blue plaque, which should it be?
Where I was born, in Luanda, Angola.

***Jo Dog & Paul Black's Sonic Boom* Everybody Rains On My Parade CD, 180g LP, are on *Black City*.**

MIKE BATT

Chief **Womble** on his latest multimedia moves

Tell us about your new project.
It's a combo of music, comic book series and online game, *CROIX-NOIRE*. My co-writer, Jean-Charles Capelli, is the voice of Ace Hansel Jr, a superhero in a French Red Light district. It's psychedelic/rock-pop weird drama.
If you could re-visit any of your albums, what'd you change?
I'd love to remix *Rapid Eye Movements*, adding orchestra and compressing it to a single album. I'm also re-recording *The Hunting Of The Snark* later this year, adding all the songs from the stage version.
Is there anything still unissued?
Yes. A half-album, *Variations On A Riff*, from 1972 – heavy, orchestral, very weird in places. I'm releasing it later this year.
Have you done anything that fans may not know about?
Loads of jingles when I started out, TV themes like *Swap Shop*, *Pebble Mill At One*. *The TV Music Of* would be a fun release.
With whom would you like to make a split 7"?
Manic Street Preachers.
Who'd you like to remix?
Harry Nilsson.
Where were you when you first heard one of your songs on vinyl?
Liberty Records office, 1968 – Mr Poem promo.
What was your favourite record shop when you started out?
Whitwams Music Shop, Winchester.
What was your first record?
The Springfields' Island Of Dreams.
What's the last album that you bought?
Gary Kemp *In Solo*.
What records made you want to go pro?
Stuttgart Radio Orchestra *Schubert's 9th Symphony*, The Beatles.
Was anyone in your family a musician?
My maternal granddad was a brilliant organist.
Have you kept studio notebooks?
Piles of lyric scribbles, manuscript ideas, orchestra scores.
What's the oddest circumstance that inspired a song?
On a bus in China, a tour guide girl said into the microphone, "There are nine million bicycles in Beijing."
What record are you looking for?
Old acetates of my very early unreleased work.
Who'd you like to cover one of your songs?
Paul McCartney, Fading Yellow.
Which of your songs is the most personally meaningful?
I Watch You Sleeping was written when my son, Luke, was born.
Of all the people that you've worked with, who taught you the most?
George Harrison. We were talking about writing together and I said, "So when shall we write this masterpiece, George?" He said, "Actually, something crap would do to start with".
Would you change any of your artwork, given the chance?
Portrait Of Mike Batt Orchestra. The shittest cover I've ever seen.
What fact about you may surprise fans?

"GEORGE HARRISON SAID, 'CRAP'D DO'"

I paint my suits and jackets. It's a relaxing, demanding process.
Which album, on first listen, is the most startling that you ever heard?
Family *Music In A Doll's House*, before I put the strings on it, blew me away.
Do you plan a book?
I'm 80,000 words into my autobiography. Just need a publisher!
What's your favourite songwriter's best lyric?
Paul Simon, Bridge Over Troubled Water.
What unfulfilled ambitions do you have?
To re-stage *The Hunting Of The Snark* in the West End.
Which of your former homes should have a blue plaque?
My house off Hyde Park Square, where I lived and worked for 30 years.

Mike Batt* Songs From Croix-Noire *LP, CD, cassette are on Madhouse Rag, 1 August.

33⅓ minutes with... Edgar Winter

Interview: Nick Dalton

Multi-instrumentalist Edgar Winter crossed musical borders from rock to pop in the 70s, hard-hitting albums alongside singles success with Frankenstein and Free Ride. He's been off the radar for a while but returns leading an all-star cast – Joe Walsh, Ringo Starr, Joe Bonamassa, Michael McDonald, Billy Gibbons and many more – on *Brother Johnny*. The album is a tribute to his blues-rocking sibling, who died in 2014, shortly before the brothers, with their famed albino looks, were due to tour together.

It's eight years since Johnny died. Why this album now?
It did take a long time for me to decide – I've gone years not making this record! Right after Johnny's passing, I was approached by a lot of people to do a tribute album and it just didn't feel like the right time. It eventually became apparent nobody else was going to do this – and I was probably the only person who could. I talked to my wife, Monique, I trust her intuition, and she was all for it. She said, "If it wasn't for him, you wouldn't be where you are." So true – Johnny is my all-time musical hero.

Who set things in motion?
I met Bruce Quarto, president of Quarto Valley Records, a small label – he loved Johnny and wanted to do this record for all the right reasons rather than sensing a business opportunity as with other people I'd been approached by.

How did you choose the tracks?
The first question was, should this just be a blues record or should it be more personal from me to my brother with some of my own personal preferences, songs that meant something to me? I think we have a balance. Johnny was highly regarded as a bluesman, it was his first love, but he was torn between blues and rock, and he was a great pop player, too. He had a scope most people are unaware of. He chose to present an image but I knew a completely different Johnny, so I chose songs that are a bit more obscure. Uncharacteristic, like Stranger, a really beautiful ballad with pretty chords; a sensitive side to his playing.

Stranger features Joe Walsh on guitar, Ringo on drums, and Michael McDonald on vocals. How did you select that line-up?
Joe chose the song to play on and his interpretation was beautiful. Ringo is married to Barbara Bach and her sister Marjorie is married to Joe. I thought, maybe I can talk Ringo into playing and he said, "I'll do it, for you!" I couldn't believe it, a Beatle on the record – and he's invited me to play with his All-Starr Band again! After that, I'd put a vocal on and it was OK, but Monique listened to it and she said, out of the blue, "You know, Michael McDonald would be great" and as soon as she said it, I knew it would be perfect. I played in his first solo band after the Doobies.

"I always thought of Johnny as the John Coltrane of blues-rock guitar"

Sounds like the album made itself…
It took on a life of its own. I didn't want anyone to play something they weren't passionate about. I was always into jazz and classical; Johnny liked people like Howlin' Wolf, Muddy Waters, but I always thought of him as the John Coltrane of blues-rock guitar – both had the ability to extend solos where most people would run out of ideas after seven or eight chords. Joe Bonamassa captured that vibe.

You sound excited to be back in the studio. Your last album was *Rebel Road* in 2008. Why the big gap?
I'm a perfectionist, and you have to have something you want to say. Records are not what they used to be, they're like promotional tools, to let people know you're still out there. And I just don't feel like I'm going to sell any records no matter what I do. So, what's the point? I made this album because there was a reason.

What do you do with yourself?
I'm always creating. I'm busy writing poetry, I've written a whole book. Some started out as song lyrics, others I wrote on the road for Monique. I'm always playing in the studio and writing. I love *Lord Of The Rings*, the Narnia chronicles, and have written a series of short stories that occur in the mythical realm of Shadowland. I have all this music called Shadowdance that goes along with them. And I've got a Broadway musical loosely based on the Frankenstein idea, social satire, where the doctor is a posh plastic surgeon, body parts put together to create the perfect soldier.

You talk about Monique a lot – it sounds like you have an idyllic existence.
It's a sunny day here in Beverly Hills! We've been married 44 years. She was more famous than I was, in New York, in all the society columns. She was way out of my league, but we spiritually clicked – I knew we were going to be together for life. She saved my life. We were both into drugs but were positive influences on one another. I knew I couldn't take care of Monique if I couldn't take care of myself. I went through all that with Johnny. I'm happy I did it – and I'm happy to have survived it. I gave up one thing at a time and got to the point where I was just smoking and drinking beer and, finally, I quit everything. It's 18 years since I've been completely straight, and I love it.

What next?
I love jazz but I love jazzy blues – hopefully after this album I'll be asked to play at the bluesfests, maybe doing shows alongside Joe Bonamassa and ZZ Top. And it would make a great TV special. I'm hopeful that because of it I'll get to tour in the UK and Europe – I've never had much of a presence there. I still remember when Johnny and I played the Royal Albert Hall!

Brother Johnny *is on Quarto Valley Records. The six albums by the Edgar Winter Group and Edgar Winter's White Trash are collected on the 6CD set* I've Got News For You 1971-1977 *(Hear No Evil/ Cherry Red).*

BACK IN MONO
LIMITED BLUE VINYL LP / CD

HERE ARE...
LP / CD / DIGI

WE ARE...
LP / CD / DIGI

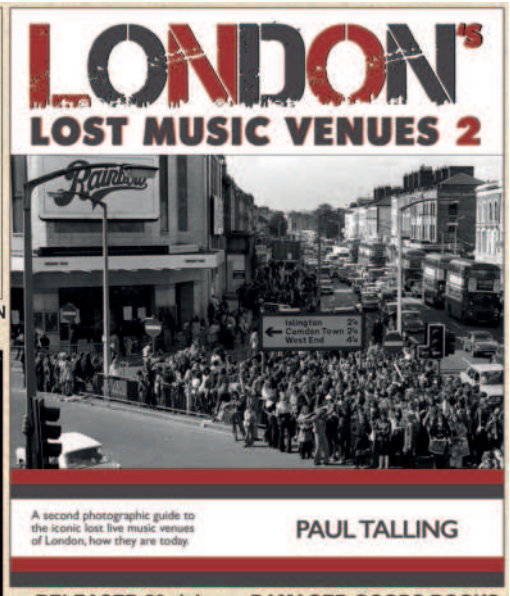
THE WILLIAM LOVEDAY INTENTION
I'M GOOD ENOUGH - DBL 7" / DIGI

DAMAGED GOODS
PUNK ROCK 'N' ROLL SINCE 1988

THE WILLIAM LOVEDAY INTENTION
THE BAPTISER - LP / DIGI

THE SNIVELLING SHITS
SHITS ALIVE! - COLOUR LP / DIGI

THE MILKSHAKES
MILK BOX - BOX SET 4CD - 27/5/22



RELEASED 23rd June...DAMAGED GOODS BOOKS
PRESENTS LONDON'S LOST MUSIC VENUES 2
Vol. 2 - over 140 of London's lost venues you've loved

BACK IN STOCK
LONDON's LOST
MUSIC VENUES 1
Paul Talling's
first venues book

DG BOOKS
PO BOX 46554 LONDON N11 1FX
WWW.DAMAGEDGOODSBOOKS.COM

DISTRIBUTION: UK: CARGO, EUROPE: CARGO GERMANY & USA: MVD

TCS

FRUITS DE MER RECORDS
WWW.FRUITSDEMERECORDS.COM

THE NEW ALBUM FROM THE CHEMISTRY SET

PINK FELT TRIP

YOUR RECORD COLLECTION JUST GOT BETTER

Used Vinyl Specialists
Worldwide Shipping Online

FLASHBACK RECORDS

50 Essex Road, Islington, N1 8LR
020 7354 9356
131 Bethnal Green, Shoreditch, E2 7DG
020 3780 1900
26 Topsfield Parade, Crouch End, N8 8PT
020 8342 9633

www.flashback.co.uk

NEW CROUCH END SHOP
Flashback
NOW OPEN

"WE ALL ENDED UP PLAYING THE GAME"

He's nearly 75, but **Jimmy Webb** – 60s songwriting rival of Bacharach and Brian Wilson and composer of Wichita Lineman, By The Time I Get To Phoenix, Up, Up And Away, MacArthur Park and Sinatra's sepulchral peak, Didn't We – is still passionate about his craft. Over home-made cake (rather than lines of coke, as it might have been 50 years ago) he tells **Max Bell** how he misses his old muses Glen Campbell and Linda Ronstadt, even if his memories of Harry Nilsson and John Lennon are rather more bitter-sweet. "Our generation is moving into the wings," he sadly concedes. But with ambitions to write a Broadway musical, he has no plans to join them just yet…

Sitting in the living room of his home in Oyster Bay, a North Shore/Long Island residence with views across the bay to Connecticut, the great American songwriter Jimmy Webb is in contemplative mood. Not only is he geographically distanced from his native Oklahoma past, he's at a remove from the mythic "town" songs that his vocal muse, Glen Campbell, made famous, putting Galveston, Phoenix, and Wichita on the map like a musical equivalent of an Edward Hopper landscape.

Webb talks like he walks – slowly and precisely, sentences as considered as notes on a stave. "Now I'm 75, I get to sit around and listen to great singers from the past," he tells *RC* at the start of our two hours together. "Our generation is moving into the wings and it's sad to watch so many great musicians, singers, drummers, interpreters – great bands, even – playing their last hurrahs. It's true I used to kid myself that Campbell [succumbing to Alzheimer's in 2017] would live forever. But no. I used to think the same about Richard Harris…" He's talking here about the Irish actor/singer who'd coaxed the bejasus out of Webb's super-maudlin classic MacArthur Park; uneasy listening. It was a true collaboration. On the single cover it said: "Richard Harris sings it. Jimmy Webb wrote, arranged, and produced it."

It was originally written as an ambitious classical quartet at the request of The Association's producer Bones Howe, but not only did they reject the song, Webb recalls, they laughed at its grandiosity. Harris didn't. "He couldn't flaunt the death process, either."

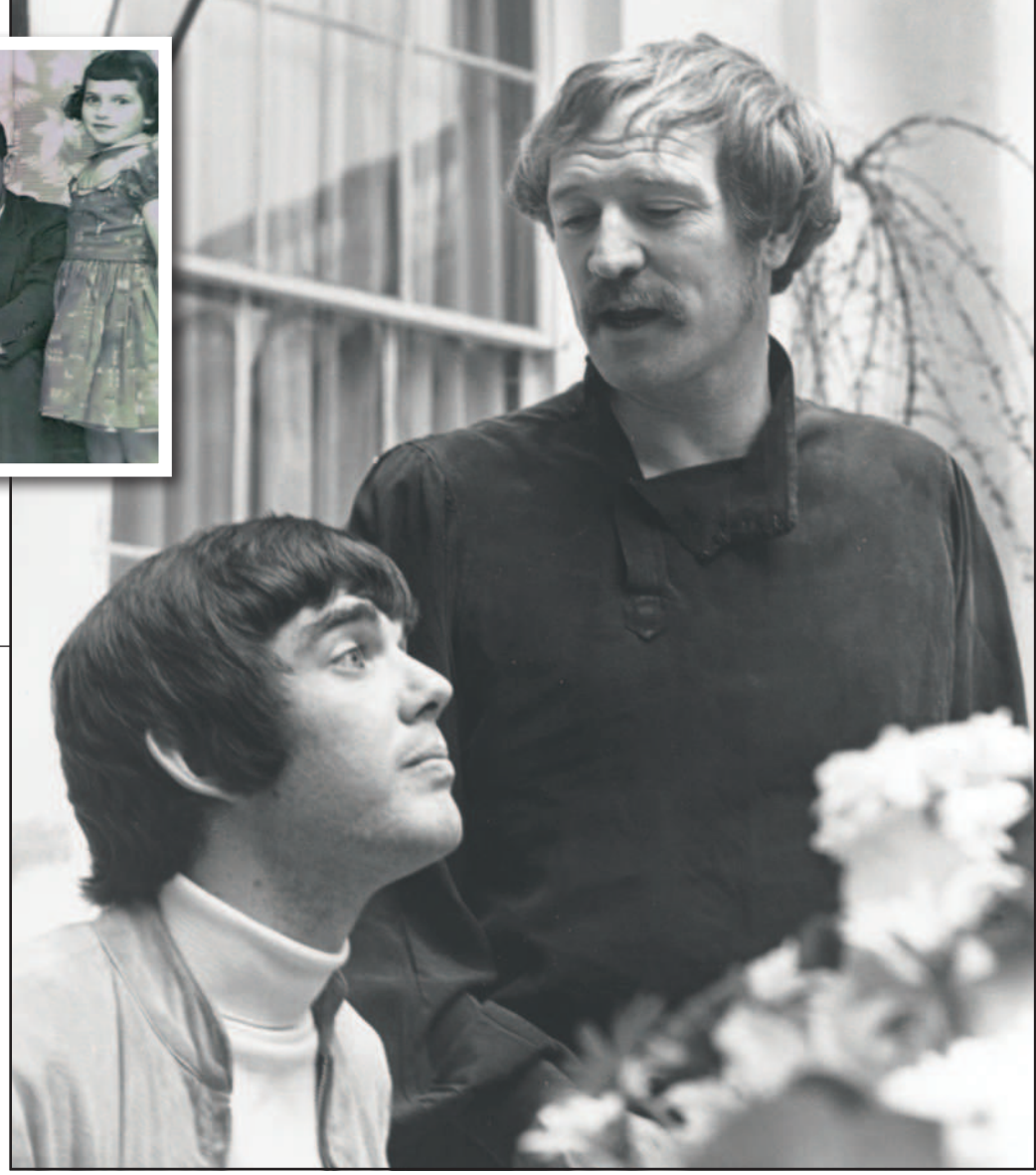
If Campbell's passing is a relatively fresh wound, Webb mentions his concern for Linda Ronstadt. "Like a sister to me," he says. "Yet she can't sing anymore because of Parkinson's. I just visited her in San Francisco. I rode the train from LA, and it was a real sentimental journey along the ocean. I thought about it when we passed Monterey, where the pop festival was held [he performed there with Johnny Rivers, his early mentor] and I remembered being young and so optimistic, that idealism, the progenitors of peace and love. The summer of love felt real then, thanks to The Beatles, and at Monterey you had the girls putting flowers into the guns of the police. Watching Jimi [Hendrix] play The Star-Spangled Banner, I was on the stage; I thought, the world is really going to change. As George Harrison said on Within You Without You, 'With our love we can change the world.' Now Putin wants to recreate the USSR, I'm thinking, we didn't quite get what we wanted. Idealism went the way of all causes. All of us did: we ended up playing the game, making money, and raising children. Maudlin no doubt but it's a sad end to an optimistic beginning."

But hey, it's Valentine's Day when we speak and Webb's wife, the estimable Laura Savini (a TV celebrity and boss of a high-end hair company) has baked him a sugar-free, wheat-free chocolate orange cake. "Nigella Lawson recipe," she tells me. There's always a cake with Jimmy Webb. His memoir, *The Cake And The Rain* (2017), is a wry reference to MacArthur Park, of course, one of many songs inspired by his relationship with Susan Horton. "I wrote a lot of songs for and about her," he recalls. "I dated her in high school, and she married another guy. She was the bitchingest girl in school."

The first Suzy song is Up, Up and Away, which Webb gave to the 5th Dimension. The most famous Suzy song is MacArthur Park, written about the place where they would meet by the duck pond and the children's playground to hold hands. Where's The Playground Susie is from the same locale. "Yeah, that's right. If I was writing a musical that would be a good link. We used to take lunch in MacArthur Park, sandwiches, and Cokes. I was crazy about that girl." But not crazy enough to marry her judging by the doom-laden Worst That Could Happen, an 'I guess I'm not ready for marriage' song that sold a million-plus when The Brooklyn Bridge released it as a blue-eyed slice of doo wop soul in 1968.

The "Suzy" relationship was pretty much over by the time Richard Harris took the seven-minute MacArthur Park to No 2 on the Billboard chart in 1967. In 1968, Webb walked up to the podium at the Grammy Awards eight times to pick up his gongs for that, Up, Up And Away and Phoenix, which, along with Wichita Lineman, are among the most played songs ever. Indeed the "City songs" define Webb as a stone cert So.Cal genius on a par with his own heroes – Brian Wilson and Burt Bacharach. "I was writing blue collar tunes and Glen was perfectly able to interpret them," he says. "My work with Glen was partnered by producer Al De Lory [a member of the legendary Wrecking Crew], prescient minimal string arrangements, the spaciousness reminiscent of prairies of mid-western US."

Keys to greatness: Jimmy Webb at the piano in 1968



Family and friend: a young Jimmy Webb (second left) at home in Laverne, Oklahoma in the early 50s with mother Ann and father Robert Lee Webb plus siblings Tommy, Sylvia and Janet; (right) with Richard Harris in 1968, after the release of MacArthur Park

Despite them concocting some of the most exquisite songs in pop history, Webb and Campbell were diametrically opposed politically. "He was somewhat right of Genghis Khan and I'm the other way," Webb laughed the first time I spoke to him in 2013 on the eve of Campbell's album, *Still Within The Sound Of My Voice*. "Weird but true: I didn't meet Campbell when Phoenix came out. I hadn't even met him when I started writing Wichita. I'd spoken to him on the phone and seen him on TV. One day he called me from the studio [adopts Campbell bark]: 'Hey, Jimmy! You know that song we hit on? Phoenix? Yeah, well, listen – and don't call me Mr Campbell – I need another song right now. Write me another one about a town.'" Webb's reply – "I think I'd rather not, I'm all done with town songs" – was knocked back pronto. "OK. How about something geographic?" Knowing he wouldn't win this argument, Webb kicked out his 30 houseguests, extinguished his joints and went to the piano. "An hour later I get a call from Glen. 'How you doin' with that song? Ready yet?' 'No, it's not,' I say. 'I'm still working it out.' 'OK, I don't want to bother you then.' An hour later the phone goes again. 'How's that song comin' along?'"

Webb sent what he'd done by messenger to producer Al De Lory. "I was very irritated. I told them, 'It's not even finished, it needs another verse. If you like it, let me know and I'll finish it off. This the demo.'" A few days later: no word. Then De Lory calls and tells Webb to bring his funky Gulbransen church organ – "the one with the bells and the fancy sustain thing" – to the Capitol Recording Studio. Oh, and Glen wants a word. 'The song's great, Jimmy. Sounds real good.'" Webb is aghast. "What, you've recorded it? Why? It isn't finished." Campbell laughs. 'It is now. It just needs that organ part. Hurry up. Git down here.'"

Wichita Lineman is viewed by many as the perfect pop song, if only for the couplet, "And I need you more than want you / And I want you for all time". Webb demurs. "Maybe not the greatest song, but it does stand up well. The strings were etchings that captured the landscape, a place where you can stand on flat ground and look 50 miles into the distance: a highway leading to a mountain. I had in mind Oklahoma where I was born, rather than Wichita, Kansas, and the lines of poles down the highway. But it could be anywhere. There are lots of Wichitas; it's the name of an Indian tribe. I accept that it's a classic country crossover but that's down to Glen and Al, not me." Shucks. He might mention he was 21 when he wrote the darn thing. In 2019 it was added to the National Recording Registry. If it's good enough for the Librarians of Congress…

"ELVIS CAME UP TO ME: 'I JUST WANNA ASK YOU HOW MANY FRENCH HORNS YOU USE'"

Linda Ronstadt described the mood of the song later as a meeting of George Gershwin and Claude Debussy. Cole Porter was cited. The establishment was already feting Webb. Sinatra recorded Phoenix on his album *Cycles*, calling it "the greatest torch song ever written". When Webb met Elvis Presley in 1969 at

Webb bros (this page, clockwise from left): Jimmy with his prized Shelby Cobra 428 Super Snake in the early 70s; with Glen Campbell in 2000; and two in a long list of Campbell collaborations

a Las Vegas party held in honour of Nancy Sinatra, he recalls a decidedly non-rock'n'roll conversation. "He was wearing dark glasses and a black velvet jacket. 'Don' geddup, Jimma. I just want to talk for a minute. I jus' wanna ask you how many French horns you use in your orchestra.' I didn't think of myself as someone who 'had an orchestra' like Harry James or Nelson Riddle, but he was so earnest I let that slide," he wrote in *The Cake And The Rain*. Somewhat bemused, Webb looked to the departing King and shouted, "Oh! Nelson Riddle used four French horns." Elvis turned round and replied "Thanks. I'll remember that. Wait 'til you see *my* orchestra."

But, hey. Nelson Riddle, Cole Porter… wasn't that your parents' music? Or your grandparents'? Webb wanted to be a hip rock star. Instead, he collaborated with Richard Harris, having been convinced by the actor's singing in the movie, *Camelot*. He then moved into his Belgravia home, where he met David Hemmings and hammered out the tunes that became *A Tramp Shining* (1968), so titled because that's what Webb thought Harris looked like in his cups.

The two concocted the album over gallons of black velvets. The singer made his recording with a pitcher of Pimm's for company. Sinatra, Waylon Jennings and Aretha Franklin cut it. Donna Summer gave Webb his one and only American No 1. *Tramp* cost a lot to make but still cracked the *Billboard* Top 5. A follow-up, *The Yard Went On Forever*, is probably superior, if only for the ambitious The Hymns From The Grand Terrace. Former Paul Revere and The Raiders singer Mark Lindsay picked out the choice moment from a nine-minute suite as a single, turning it into one of the great baroque pop moments: if that's a guilty pleasure then guilty as charged.

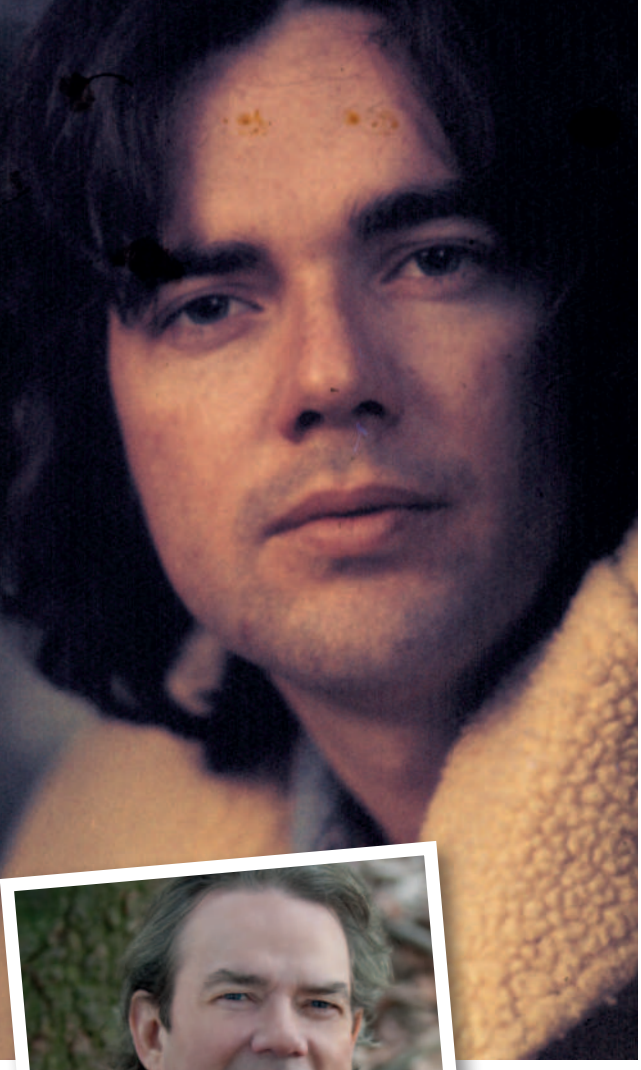
Webb recalls a time in the late 60s when Harris bought a second-hand car with one careful lady owner. The car was a Phantom V Rolls Royce and the lady in question was Princess Margaret, with whom the actor was having a none-too-secret affair. The Roller had tinted windows and still bore the Royal Insignia on the roof above the windscreen. Delighted with his purchase and the level of anonymity it offered him (even more so considering he was a supporter of the Provisional IRA and a Jesuit to boot) Harris invited Webb out for a spin, stopping off at Richard Burton's house to complete a trio of topers armed with a crate of vintage Champagne and much more besides. "Right, lads!" shouted Harris, "let's go to the game!" Four hours later the merry men were in Wales, having shaken off a supporting posse of unmarked police cars, unaware that the motor car didn't contain a Princess but a bunch of pissheads. Even Burton and Webb were taken aback when Harris drove up to the main gates of Cardiff Arms Park where Wales were taking on England in a rugby union home international. Rolling down the window, Harris explained to the liveried officials that he had a VIP on board, and they ushered him in, whereupon he drove through the stadium entrance and parked the car right in the middle of the pitch. Wales won 30-9 and afterwards Harris took Webb to Limerick and showed him his favourite haunts. All of them bars.

Given he was typecast as a classy MOR type of guy, Webb thought his luck had changed when Apple Records executive Ron Kass invited him to a hush-hush Beatles session on 1 October 1968, a 'White Album' rehearsal at Trident Studios. "The call came via a business manager who knew Magic Alex, who'd told McCartney I was in town," he explains. "Paul later told me that he'd made Hey Jude go over seven minutes because MacArthur Park was the longest single ever. I slipped into the studio and they were cutting the shit out of Honey Pie and the atmosphere was terrible: uptight, lots of dissonance. I didn't feel welcome, and I realised I shouldn't be there because John Lennon and Yoko One were standing apart in a foul mood; Ringo was in the basement losing his temper; George was sulking; Paul and Linda were cuddling together on a piano bench; and nobody spoke to me, really, apart from George Martin. It was still one of the best things in my life. A vignette. Only my naivety kept me there, though. Plus, I was too scared to move."

In his memoir, Webb tells the story slightly differently, adding that McCartney pushed him against a wall, repeatedly "mistook" him for Atlantic Records man Tom Dowd, sarcastically referred to him as "you're such a legend" then demanded his opinion of the track by playing a guitar solo at ear-splitting levels. McCartney's odd behaviour was, Webb reckoned, down to the fact he'd asked him to write a song for Mary Hopkin's much-delayed *Post Card* album. He didn't. "Henceforth, Paul and I were never what you would call friends."

Today Webb takes a sanguine view. "I got along with George Martin and George Harrison was warm, accepting, and sweet…

Photos: Getty;



"I thought, 'The world is really going to change, thanks to The Beatles'": Jimmy Webb at the Monterey Festival in 1967, shortly before MacArthur Park truly put him on the map; (inset below left) in 2010, around the release of *Just Across The River*

Paul took the piss out of me; at the same moment exactly, George was whispering in my ear about 'how great, man, that intro in MacArthur Park is'. Paul played games. A good guy, I know, but when they were Beatles together in a room, they competed with each other to see who could be friskier."

Webb enjoyed a long if troubled relationship with No 1 Beatles fanboy Harry Nilsson, who he'd first met at David Geffen's Hollywood Hills home. It wasn't auspicious at first since Nilsson noticed that Webb had tagged a remark on the cover of *The Yard Went On Forever* next to the song Gayla that read 'B.N. Before Nilsson', implying he'd written it in advance of Harry's hit Everybody's Talkin' (Fred Neil). They resolved the issue over a vicious game of basketball, Nilsson raced off in a German army truck and Webb went inside a house he knew well: Geffen had bought it from Johnny Rivers. The afternoon got weirder when Geffen introduced him to a young man: "I'd like you to meet Jackson Browne." The kid showed Webb his room, which turned out to be the same space he'd inhabited four years earlier. The day ended when Webb confessed to Geffen that he was tired of being pigeonholed. "I want," he declared, "to be an artist." Geffen's response was caustic. "I thought you were just some guy who liked to play Las Vegas and hang out with Connie Stevens."

Through no fault of his own, Webb's actual solo career began disastrously. Epic Records packaged a set of half-formed demos and slathered them with soupy strings, calling it *Jim Webb Sings Jim Webb* (1968). To this day it infuriates him. "It was a collage released by unscrupulous rascals without my permission that had inordinately large symphonic orchestration overdubbed on rock'n'roll tracks that were meant to be minimalist," is how he puts it today. "It really hurt my career. I'd worked on songs that were a homage to Mick Jagger and the Stones and they released a high-speed train wreck. There was nothing I could do to stop it. I even promised them I'd give them a new album. The way they used that publishing was highly unauthorised."

Geffen was briefly his manager when Webb attempted to rescue his solo reputation with *Words And Music*, making sure he was now called Jimmy L [Layne his middle name] Webb. That included his paean to the songwriter PF Sloane, the spiritual Psalm One-Five-O, and the caustic Songseller, which began, "This is just a little memo to remind you of my demo" then tore into the business: "I'll cut you a track that's truly truckin'. If you want me to, I'll sing about fucking." The album came out on Reprise, where de facto boss Frank Sinatra threw a fit when he heard someone he viewed as a maestro – "you write great lyrics, you compose great music" – drop the F-bomb, maybe for the first time on a major label. Glint in his eye, Nilsson later followed suit on You're Breakin' My Heart.

"That's a prime example of Jimmy Webb shooting himself in the foot," Webb says now. "I was guilty of that on many occasions. I got a kick out of having a crack at record companies. There were good soldiers who did their level best for me, without much success. But there was recalcitrance on radio stations to not play my albums. I rebelled."

It was futile. *And So: On* (1971) and *Letters* (1972, featuring Joni Mitchell) cemented a relationship with guitarist Fred Tackett, who went on to play on albums by Little Feat, Carly Simon, and Bob Dylan, but they sold poorly. Meanwhile Harry Nilsson had blown up the airwaves with his seventh album, *Nilsson Schmilsson*, including the global smash Without You, and the weird follow-up *Son of Schmilsson*. Webb played on the ferocious Jump Into The Fire. "I played the Trident piano 'til my fingers literally bled, a choppy Little Richard rhythm, all upper right hand. That was the first time I heard Harry's voice tearing, like he didn't care. It was very odd." Martin Scorsese, in *Goodfellas*, used that song's skin-crawling paranoia in a scene where Ray Liotta's coke-addled Henry Hill character becomes manically anxious while helicopters hover above him.

Friends they were but Webb and Nilsson maintained a distance. "Harry did cut my song Campo De Encino [for *Nilsson Schmilsson*]. He was always asking me to write something humorous. He didn't want my more sentimental tunes." The song referred to Webb's then-home and an impromptu nudist garden party ("A chamber group playing without any clothes. Good for the oboes but hard on the cellos") attended by Geffen and Joni. Shame they hadn't invented the camera phone yet. In fact, Nilsson shelved Campo… though it appeared as a bonus track in 2006.

The two men's friendship flourished to the extent that Webb was almost drawn into the infamous "Lost Weekend" where

"NILSSON AND LENNON HAD THIS MACHISMO THING: WHO COULD SCREAM LOUDEST"

Webb onstage in Helsinki, Finland in 2016 on his *Still On The Line* tour playing songs he wrote for Glen Campbell

John Lennon, accompanied by Nilsson, raged through Los Angeles on a cocaine and alcohol bender of epic proportions. On one occasion Nilsson called Webb and asked him for fresh supplies, plus all the $100 bills he could muster. When he met the miscreants, they were involved in an unfeasibly intimate act with some high-denomination notes and an Asian lady. "We're going for the world record," they boasted.

Webb wisely made his excuses and left but was called upon to provide a character witness for Lennon, following an event where he'd assaulted a waitress in an LA bar and horrified onlookers by sticking a Kotex tampon to his forehead. "He thought he was going to be deported so I provided testimony on his behalf. I did it for Harry not John." Neither comes out well in Webb's memoir. "I loved Harry like a brother. I was indifferent to John, as he was to me. I got no thanks for helping him out. I let a lot of stories fly regarding his indifference to most people; neither of them will ever see it, of course. It was my story. I didn't include graphic material to sell books; if I did, I failed miserably.

"There was an unspoken code around The Beatles," he added in his book. "If they asked you to do something, you did it. All of us become more saintly in the aftermath of death. They were men who behaved sometimes less than morally. I'm not a saint. I paint myself with candour, but Lennon wasn't very pleasant. Harry was a noble guy. He was someone who I saw first-hand jumping out of his car to rescue a Hispanic woman who was being badly beaten in a parking lot. He joined the fray without hesitation. Not many would."

Later, the two men's children grew up together as a kind of normality returned. "He was complex," Webb says of Nilsson. "He bathed in his fraternisation with The Beatles and Derek Taylor. He was in awe of them. At his funeral I gave a eulogy where I said he loved them above all things. John gave him a way to become a fifth Beatle and I was a bit jealous of that… when he was with Lennon the whole time. They were inseparable rogues, but Harry got the scars. When they recorded *Pussy Cats,* he walked into my kitchen and coughed blood in the sink. I said, 'What's going on, man?' and he laughed. 'I left the rest on the microphone.' They had this machismo thing: who could scream the loudest. It was the beginning of the destruction of his voice, which was tragic to see. I was in LA the weekend he died – I was playing a club in Hollywood – and he was on his way to the show on Friday [January 1994] but he turned back, saying he felt unwell." Nilsson died of congenital heart failure on the weekend the Northridge/Reseda earthquake tore through LA's freeways the Sunday before his funeral. "The whole event was so sad, seeing his little girl at the graveside," he says, barely whispering. "I can't really talk about that."

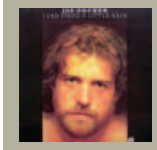
Having been turned onto the perilous pleasures of cocaine by guitarist Larry Coryell in the early 70s, Webb's career fluctuated. The *Reunion* album with Campbell (1974) produced by Jimmy Bowen (who'd produced Sinatra's '66 smash *Strangers In The Night* and done soundtrack honours for the cult movie *Vanishing Point*) was a definite highlight, as were *El Mirage*, produced by George Martin (1977) and parts of *Angel Heart* (1982), but note the time gaps. There was a reason.

"I became close friends with Harry Nilsson and Ringo Starr and coke was the thing: everybody was doing it," he admits. "Everybody. I had musicians I hired, and they worked for me on the condition I paid them in cocaine, not money. Cocaine was the currency. These are really famous, well-known players, most of them dead. It was incredible, surrealistic. Cocaine turned the music business upside down. All of a sudden, girls were easy because of coke. Their honour meant nothing to them compared to a gram. Coke would get you in anywhere you wanted to go. Independent promotion men were paying DJs off with it, and I'm talking about my own use when I say I did tons of the stuff. That shit got crazy for me. I was living in New York where it was even heavier. They were popping it on Wall Street like it went out of style. You couldn't turn up at someone's house without your stash 'cos you didn't want to be a piker. You wanted to show your stuff. Meanwhile, it was doing awful things. I was morphing into a more and more unpleasant person with an aggressive personality. You think you're so cool on cocaine but you're an asshole, and because you've also been drinking a lot longer than you should to take the edge off, you never recover. And the money! And the relationships! It was the big wrecker. I was in my bedroom one night and I had a see-through bag of stuff on the nightstand and my eight-year-old son Christian looked at it and said, 'What's that, Dad?' I told him, 'It's nothing you ever need to concern yourself with. Do we understand each other?' And I took that shit and threw it in the trash."

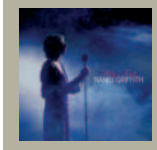
When I say his memoir might be called *The Coke And The Rain* he recoils. "Touché! It hurt us, a generation of musicians. You become involved with the worst bunch of characters on the lowest rung of the ladder. The drug trade is glued together by human trafficking, slavery and sex slaves. Plus, it was a very expensive way to feel bloody awful."

TANGLED WEBB

Five of the finest covers of Jimmy's songs

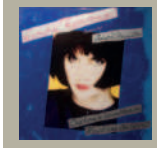


Joe Cocker The Moon Is A Harsh Mistress from *I Can Stand A Little Rain (Cube HIFLY 18, LP, UK, 1974)* **£8**
Webb laid down a wonderful version of this on 1977's *El Mirage*, but it was three years earlier that Cocker delivered a recording that now resonates even more than Campbell's or Linda Ronstadt's. A soaring work that benefits from Webb's own piano flourish and a vocal commitment up there with the best of Cocker's output.

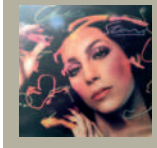


Nanci Griffith If These Walls Could Speak from *Ruby's Torch (Rounder 11661 3265 2, CD, Europe, 2006)* **£12**
A second recording of this for Griffith, and the fragile lament seemed made for her. As she climbs into the line "They would tell you that I'm sorry" it would be a hard heart that didn't cave. This arrangement by Kristin Wilkinson leans on the Webb formula but pulls up a chair for the listener to be in the same room in the same old house as Nanci breaks her own heart with her customary grace.

Al Wilson Do What You Gotta Do from *Searching for the Dolphins (Liberty LBS 83173, LP, UK, 1969)* **£6**
The Grammys and California may have dragged Webb into glitz, but he cut his teeth loving the Motown sound and R&B. Wilson's cover of one of Webb's own personal favourites from his vast catalogue stands out as the benchmark in covering the 'Tunesmith' with soul. Many, including Nina Simone, Thelma Houston and Tom Jones, tried, but Wilson nails it dead centre.



Linda Ronstadt Still Within The Sound Of My Voice from *Cry Like A Rainstorm, Howl Like The Wind (Elektra 960872 1, LP, UK, 1989)* **£5**
For a Webb song delivered BIG, this is the gold standard. Webb writes for distant or failed lovers, and Ronstadt plays that part with such credibility here that it's almost impossible to think of anyone else carrying it off.



Cher Just This One Time from *Stars (Warners BS 2850/K 56111, LP, US/UK, 1975)* **£12**
A standout in a tough period for Cher, coming as a fresh start after divorce from Sonny Bono and the ending of her ties with David Geffen. The perfect song at the right time gave her the freedom to put that big voice into lyrics that fit her situation, crying for a second chance, and for someone to believe in her. Webb did and pitched the production and backing vocals perfectly.

Marc Jones

"A painter doesn't stop painting": Webb in 2016 (right) and (inset) during the Covid-enforced performance hiatus in 2021

Webb cleaned up his act on Thanksgiving Day 2000, when he played Feinstein's at the Loews Regency, on Park Avenue NYC. The first occasion since 1966 where he performed live without some sort of crutch. "I was terrified," he says. "Didn't think I could get through stone cold sober. But I did."

He was almost straight when he made *El Mirage*, George Martin proving a calming presence. "I was ennobled by knowing him," says Webb. "First time I heard Yesterday on the radio was a quintessential moment – that string quartet, the bluesy note on the cello. I love the tritone in the middle and Paul's voice is impeccable, beyond criticism. George's musical knowledge was vast, especially of the French impressionists."

The opening song on *El Mirage*, The Highwayman, would rejuvenate Webb's career, even if it came to him in a dream. "I was in London - I've spent a lot of time in London," he explains. "I was staying at the Inn On The Park, getting plastered and coked with Harry Nilsson. We were playing a piano in my suite until 3am when the concierge rang and told us the neighbours were going nuts and we should *shut the fuck up*. So, Harry staggered off and I went to sleep and had a vivid nightmare in which I was being pursued by cavalry and I was Dick Turpin with pistols all dressed in black. Just before they killed me, I woke up in a cold sweat and in fear of death. I realised, oh, it's a dream, and I saw the piano. It's 7am and I sat down and wrote this song, The Highwayman, with Julie Covington in the background on the radio, singing Don't Cry For Me Argentina. I called George, not remembering the time difference, and told him about it, and could we add a song to the album, which he's mixing in LA? 'No problem, Jimmy.' So, we cut it and Glen sang it on an album called *The Highwayman* and there was no interest. Glen and me had gone cold.

"Years later, Glen hears that Willie Nelson, my old friend Waylon Jennings, Kris Kristofferson and Johnny Cash are putting a quartet together – only the biggest country supergroup of all time – and he plays them [the song] The Highwayman. They grabbed it and since they didn't have a name for their thing they decided, 'We'll be The Highwaymen.' Suddenly I've got a new career again because my albums weren't selling anymore. I'm reborn! I got a Grammy for Best Country Song and they won a CMA Award for Best Country Video. It was a tremendous honour they did that, though they didn't offer to pay me for the band name," he laughs.

Once lucidity returned Webb recorded *Twilight Of The Mavericks* (2005), his best work in years. Among his best lyrics and melodies are the Joni-esque Paul Gauguin In The South Seas, memorably covered by Judy Collins, who declared, "His songs drive me nuts. I recorded Paul Gauguin In The South Seas and it taught me more about singing than I had learned since I studied it. It's like climbing without a rope. What Jimmy Webb does is the musical version of 'Free Solo'."

There's no doubting Webb's impact. In 2017 Bruce Springsteen prefaced the arrival of *Western Stars*: "It's influenced by the Southern California pop music of the 70s: Glen Campbell, Jimmy Webb, Burt Bacharach, those kinds of records. I don't know if people will hear those influences, but that was what I had in my mind. It gave me something to hook an album around; it gave me some inspiration to write."

A few days after this interview, Webb's in contact again: he has a couple of things preying on his mind. One is the idea that he is some sort of reactionary white bread vanilla type. In his memoir he cites Gil Scott-Heron's snarky line in The Revolution Will Not Be Televised: 'The theme song will not be written by Jim Webb or Francis Scott Keys. Nor sung by Glen Campbell' – itself a forerunner to Public Enemy's opinion in Fight The Power that "Elvis was a hero to most… but he never meant shit to me, you see, straight out racist – that sucker was simple and plain."

"Never confuse me with someone who mixes music and race," says Webb now. "It will not fly. My first massive group was the 5th Dimension – they were all young black Americans. My dearest friend is their singer, Billy Davis. The idea of the racism card I don't even want put on the table. My first ever hit record ever was with The Supremes [My Christmas Tree]. I don't get rap, I don't understand it, but I'm not qualified to criticise just because it's not my cup of tea."

His other frustration involves not having written a musical for Broadway. "I don't have any expectations of ever out-performing the geniuses who created *West Side Story,* but I do feel that I'm suited for Broadway theatre. As long as opportunity exists I will be trying to create an entrée."

Webb's wife Laura earlier told me, "It is a frustration. But a painter doesn't stop painting. Jimmy is still writing: at the piano, in his head. He's like a tumbler. He'll phone me at 3am, saying, 'The angels are in the living room. Listen to this.'"

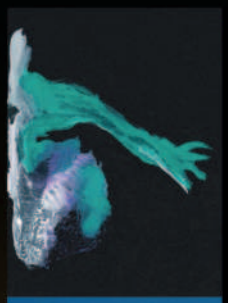
Those telegraph poles are still on the horizon. Check the mirage.

An Evening With Jimmy Webb *tours the UK from 27 May. See jimmywebb.com for details.*

JIMMY WEBB Select Discography

68	CBS 3672	**I Keep It Hid/I Need You** (as Jim Webb)	£25
71	Reprise RS 20978	**P.F. Sloan/Psalm One-Five-O**	£10
73	Reprise K 14279	**Campo De Encino/Once In The Morning**	£5
68	CBS (S) 63335	**JIM WEBB SINGS JIM WEBB** (LP, as Jim Webb, laminated front sleeve)	£25
71	Reprise RSLP 6421	**WORDS AND MUSIC** (LP, with insert)	£20
72	Reprise K 44134	**AND SO: ON** (LP)	£15
72	Reprise K 44173	**LETTERS** (LP)	£15
77	Atlantic K 50370	**EL MIRAGE** (LP, with inner sleeve)	£15

FLAG PROMOTIONS PRESENT



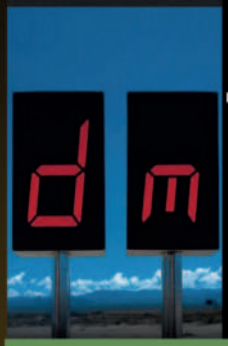
BLACK NAIL CABARET

(HUNGARY)

PLUS SPECIAL GUESTS

UK Tour 2022

Thu 30th June - **Glasgow**, Ivory Blacks
Fri 1st July - **Manchester**, Night People
Sat 2nd July - **London**, Electrowerkz



TheDevout

THE UK'S FINEST DEPECHE MODE TRIBUTE ACT!

Sat 9th July 2022
GLASGOW IVORY BLACKS

Fri 23rd Sept 2022
DUNDEE CHURCH

The Rose of Avalanche

Leeds • England

+

DESPERATE MEASURES

FRI 8th JULY - BEDFORD Esquires
SAT 9th JULY - MANCHESTER Night People

FRONT 242

40TH ANNIVERSARY SHOWS!

Fri 15th July 2022 GLASGOW Slay
+JESUS LOVES AMERIKA + NIGHTMARE FREQUENCY

Sat 16th July 2022 LONDON O2 Academy Islington
+MECHANICAL CABARET + DESPERATE MASTER

Sun 17th July 2022 LONDON O2 Academy Islington
TINY MAGNETIC PETS +MACHINE ROX
(Extra show due to demand!)

CLAN OF XYMOX

40th ANNIVERSARY UK TOUR

Thu 11th Aug 2022 - GLASGOW - Ivory Blacks
Fri 12 Aug 2022 - MANCHESTER Night People
Sat 13th Aug 2022 - LONDON Electrowerkz*
Sun 14th Aug 2022 - BRISTOL Exchange

* Original O2 Academy London Islington tickets remain valid!

TWISTED FIRESTARTER #2

ORIGINAL TICKETS REMAIN VALID

SOLAR FAKE

AUGER UNDER

SEADRAKE

FORM

DAWN OF ELYSIUM

25% OF PROFITS TO mind for better mental health

www.infestuk.com

RESCHEDULED TO THUR 25TH AUGUST 2022
ALL ORIGINAL TICKETS REMAIN VALID!
NIGHTRAIN - 17 QUEENSGATE, BRADFORD BD1 1RB

COVENANT

Rescheduled

FIELDWORKS 2022 UK TOUR

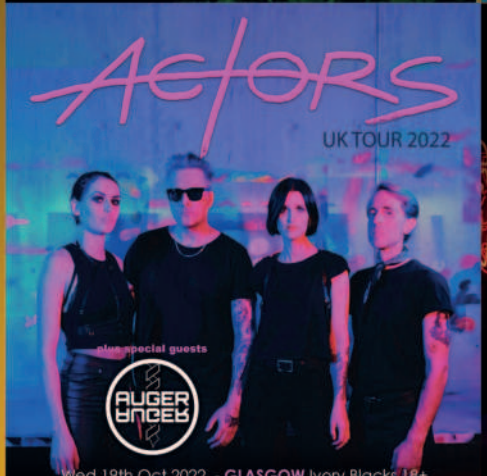
Rescheduled to Sept 2022 - Original Tickets Remain Valid

Wed 14th Sept GLASGOW Ivory Blacks
Thu 15th Sept MANCHESTER Night People
Fri 16th Sept LONDON Garage
Sat 17th Sept LONDON Electrowerkz*
Sun 18th Sept BRISTOL Exchange

1987 2022 THIRTY FIVE YEARS OF SLIMELIGHT

ACTORS

UK TOUR 2022



Wed 19th Oct 2022 - GLASGOW Ivory Blacks 18+
Thur 20th Oct 2022 - MANCHESTER Night People 18+
Fri 21st Oct 2022 - BEDFORD Esquires 14+
Sat 22nd Oct 2022 - LONDON Electrowerkz 18+
Sun 23rd Oct 2022 - BRISTOL Exchange 18+

THE BIRTHDAY MASSACRE

FASCINATION UK 2022 TOUR

Mon 31st Oct 2022 - LONDON Lexington
Wed 2nd Nov 2022 - YORK Fulford Arms
Thu 3rd Nov 2022 - NEWCASTLE Cluny
Fri 4th Nov 2022 - EDINBURGH Opium
Sat 5th Nov 2022 - GLASGOW Ivory Blacks
Tue 8th Nov 2022 - MANCHESTER Night People
Wed 9th Nov 2022 - NOTTINGHAM Rescue Rooms
Thu 10th Nov 2022 - WOLVERHAMPTON NAC
Fri 11th Nov 2022 - BRISTOL Exchange
Sat 12th Nov 2022 - LONDON Garage

with special guests
VANILLA SUGAR
(except London Lexington)
WITCH OF THE VALE
(except London Garage)

AND ALSO THE TREES

Plus Guests

The Lexington, Pentonville Rd, London
Sat 19th Nov 2022 - Doors 7pm

TICKETS & INFORMATION: WWW.FLAGPROMOTIONS.CO.UK

TICKETWEB.CO.UK / FATSOMA.COM / TICKETS-SCOTLAND.COM

(All UK shows) (All UK shows) (Scottish shows only)

artwork by inquisitiondesign.com

OUT OF THE SHADOWS

Motown legends **Four Tops'** sole surviving (and still performing) member, **Abdul 'Duke' Fakir**, 86, is reluctant to dwell on the less wholesome memories of nearly seven decades in music. Yet, as he prepares for the launch of a musical based on the Tops' best-loved hits, he is fulsome in his praise for his Motown contemporaries and revealing about the role Britain, and The Beatles, played in his group's success. On top: **Garth Cartwright.**

Fantastic Four – the Tops stroll around St Paul's Cathedral in London, 1966 (l-r): Levi Stubbs, Obie Benson, Duke Fakir, Lawrence Payton

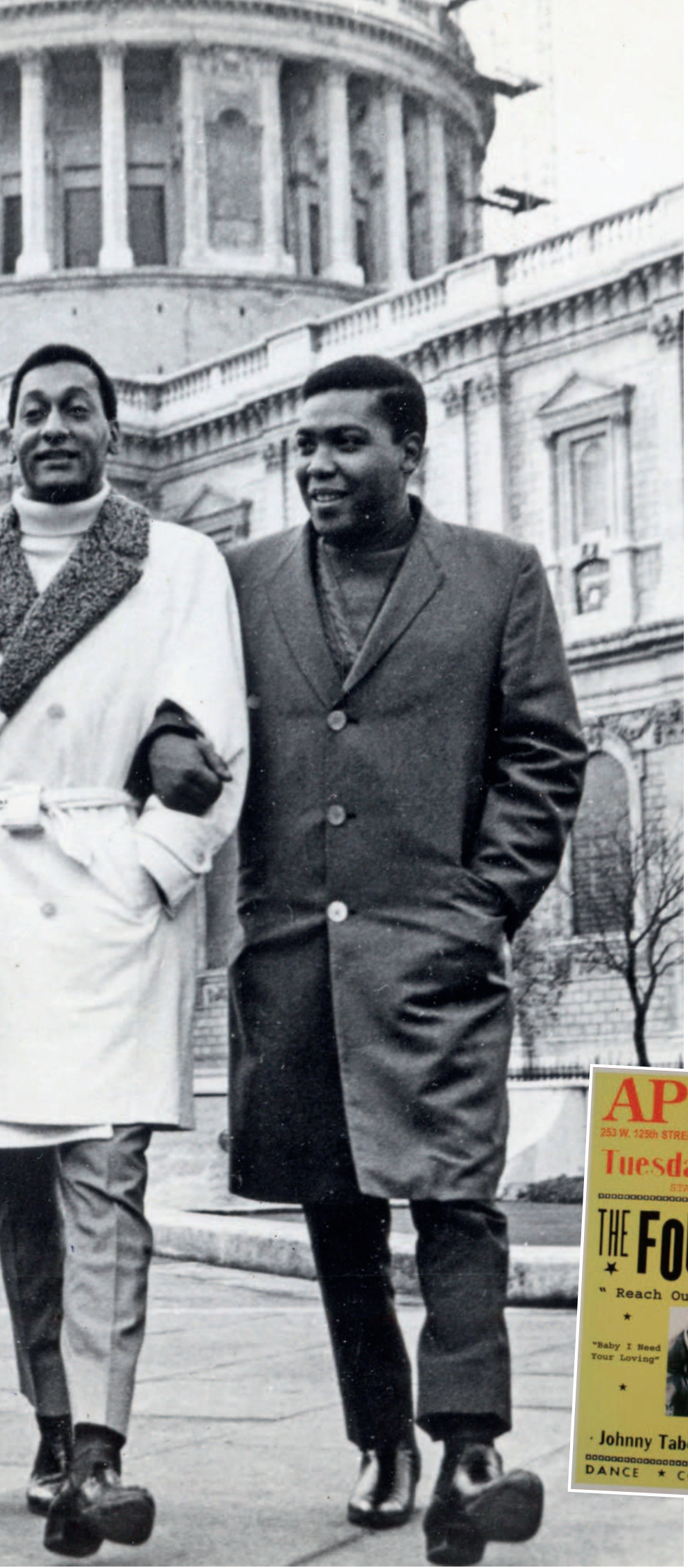


Photo: Pictorial Press/Alamy Stock Photo

"Motown really did feel like a big family back then," says Duke Fakir of the Four Tops. "We all hung out, partied, played golf, held BBQs, appeared on one another's records, and just loved one another. We all came from Detroit – some of us had grown up together – and all tended to live in the same suburb of Detroit once successful. Those were amazing times."

Amazing and dysfunctional: Fakir's just published his autobiography, *I'll Be There: My Life With The Four Tops*, and while his tone throughout is of friendship, unity and achievement, a darker side to the dream does occasionally slip into view. Musicians had affairs – Fakir left his wife for Mary Wilson of The Supremes – and drug and alcohol abuse were, as we now know, ever present. Not that Fakir wants to dwell on such thoughts when I call him at home in Detroit.

"I'm a different man to the one I was back then," he says. "I've been saved. I accepted the Lord into my life and stepped away from all that behaviour. This is why I'm still healthy and performing today."

Fakir, the last of the original Four Tops still alive, continues to lead Motown's mighty quartet. After an enforced lay-off due to Covid-19, the Tops are back on the road in the US before returning to the UK this coming September. Considering Fakir is 86 and has been a Top since 1954, this is remarkable: he is among the last of Motown's golden era stars to still be out there making music. Does he have much contact with his contemporaries?

"The Tops and The Temptations often go on the road together," he says. "Smokey lives on the West Coast while I remained in Detroit so it's not often we bump into one another. Stevie's a wonderful man but I only really encounter him at specific Motown events. Same for Diana – I was very close with Mary Wilson, even after our relationship ended, we remained the best of friends. She lost her son to an automobile accident a few years back and she rang me because she knew I was there for her. Mary's sudden passing last year was a shock. She was a great singer and performer, someone who was really proud of her Motown legacy, and a real advocate for artists to be properly remunerated and treated fairly."

Abdul "Duke" Fakir was born in Detroit to an African-American mother and a father from the part of British India that is now Bangladesh. His parents split due to religious differences – his father wanted the children raised as Muslims while his

mother insisted on Christianity – and, being raised by Mama, meant he grew up singing gospel. A tall, athletic youth, Fakir won a basketball scholarship and planned on going to college. But a love of singing had been growing in him and, with his best high school buddy – a youth named Levi Stubbs – they began harmonising together. They immediately won praise from friends and people encouraged the duo to form a vocal group. After a couple of false starts they encountered Renaldo "Obie" Benson and Lawrence Payton at a party and found their four voices blended beautifully – thus the Tops were born on Detroit's mean streets where, as Fakir details in *I'll Be There*, gang violence was commonplace. More accurately, the Four Aims were born – this being the name the quartet began trading as.

Fakir's book captures the excitement of an era when the US was experiencing a post-WW2 boom, nowhere more so that Detroit where the vast majority of the nation's vehicles were built. Times were good, even for African-Americans forced to live in the projects (vast housing estates) and work in automobile factories, and the Four Aims found work singing in clubs, cabarets and at black resorts. They saw themselves as a jazz vocal quartet, singing the epic ballads then popular and apprenticing under the likes of jazz crooner Billy Eckstein. Detroit was then home to Jackie Wilson and Little Willie John, the two pioneering R&B vocalists who both achieved huge success early on before finding fame's greasy pole led to premature death. What did Duke recall of Jackie and Willie?

"They were both great singers. Willie John was probably the greatest R&B singer of his era while Jackie was the most exciting performer you can imagine. Being from Detroit we were really proud to see local guys become national stars – guys we used to see on the street. It was sad what happened to them, but showbiz is a really tough business and its easy to make mistakes. Because the Tops spent a decade performing before we started having hits, I guess you could say we learnt a lot about the pitfalls out there. Also, we were four brothers – right from the start we emphasised loyalty and trust, so we all looked out for one another. Being a solo singer like Jackie and Willie is tougher as all the attention is on you and it can be hard to know who to trust."

The Four Aims became the Four Tops in 1956 when they signed to Chicago's Chess Records, the label then a powerhouse of African American music (with Muddy Waters, Howlin' Wolf, Chuck Berry and Bo Diddley – among others – on their roster), as Leonard Chess insisted that their name was too close to that of the Ames Brothers. The name change didn't help the band as their sole Chess 45 flopped, but the Tops were already earning a steady living as concert performers: their superb voices – with Stubbs' gruff tenor out front – and slick stage show ensured they became a popular draw in African-American clubs nationwide.

"Everyone went crazy!": Four Tops before their breakthrough London performance at the Savoy Theatre, 8 November 1966

The Tops released several more 45s across the next five years on a selection of record labels. Again, zero response. Fakir doesn't suggest the quartet were phased by their lack of success – the Tops loved getting paid to sing – but, as the 60s got underway, and the independent label network Berry Gordy had set up (Tamla, Anna, Motown, V.I.P, Soul) started scoring hit after hit with local artists, the Tops began paying attention. They all knew Gordy – he was a jazz fan so frequented Tops gigs and had approached the quartet in the late 50s with the suggestion they sign with his fledgling Tamla label (they had turned him down, seeing Gordy as too small and too R&B for their ambitions).

When Motown scored its first US Pop No 1 with The Marvelettes' Please Mr Postman in 1961, this ensured everyone in Detroit paid attention. Gordy re-approached the Tops in 1963 and this time they were happy to sign on. Gordy initially saw the Tops as a jazz/supper club vocal quartet but, having cut such an album with them, he shelved it. Instead, Gordy put the Tops to work singing backing vocals on other artists' sessions. The band enjoyed the experience of learning their studio chops. But the excitement gathering around Motown ensured the quartet hungered to make hits and, when Gordy requested the songwriting trio of Holland-Dozier-Holland take on writing and production duties for the Tops, everything came together.

"They were young guys," says Fakir of the Tops' initial encounter with Eddie and Brian Holland and Lamont Dozier, "and they had a lot of energy and great ideas. They loved our harmonies, but they determined that Levi should be made to sing in a higher register than he usually did. This really brought out the grit in his voice and made him sound so distinctive."

The combination proved a success, with 1964's Baby I Need Your Loving being an epic soul ballad that carried the Tops into the US Top 20 Pop and R&B charts. Their next two 45s were with different producer/songwriters and failed to emulate Baby…'s success so Gordy insisted the Tops and H-D-H work together. This led to a magnificent run of hits beginning with 1965's I Can't Help Myself (Sugar Pie, Honey Bunch) which topped both the US R&B and Pop charts and reached No 10 in the UK. The greatest of all these hits

"BRIAN EPSTEIN WAS A WONDERFUL MAN. HE TOLD US HE WOULD MAKE US AS BIG IN THE UK AS THE BEATLES WERE IN AMERICA"

was 1966's Reach Out, I'll Be There. This 45 topped both US charts and went to UK No 1. Ironically, all four Tops hated the song when asked to record it.

"Man, we just did not get it," says Fakir with a laugh. "It sounded too slow and strange for us, like it was OK as an album track but not as a single. I remember begging Berry not to release it – told him he would be lucky if that song reached No 20!" He laughs again then adds, "I guess after we'd done our part, they took the song away and sweetened it – you know, added different instruments to the arrangement. Because when I first heard it on the radio I was driving, and I just slammed my brakes on. Reach Out just exploded from the radio – it sounded so dramatic and powerful! So, we were wrong. I'm sure pleased Berry overruled our objections."

Reach Out, I'll Be There ensured the Tops were invited to perform on *Ready Steady Go!* and *Top Of The Pops* while Dusty Springfield and The Beatles publicly championed the Tops as among their favourite US outfits. The admiration was mutual with the Tops loving The Beatles' songs – they would go on to record Michelle, Eleanor Rigby and other Lennon-McCartney numbers – and revelling in the adulation of British fans, among whom Brian Epstein was the most prominent.

"Brian Epstein was a wonderful man," says Fakir as he remembers the quartet's first UK visit with pride. "He loved the Tops and did so much for us. He was the promoter who brought us to the UK for the first time. Brian promised us that he would make us as big in the UK as The Beatles were in America – that was great to hear but hard to imagine. We quickly realised why he was so successful as he had a brilliant mind when it came to promoting an artist. Our initial UK tour was purely promotional – TV appearances, newspaper interviews, that kind of thing – with a concert at The Savoy Theatre on our final night. Now, The Savoy isn't a particularly big venue – maybe 800, 900 seats – and we had just had a huge No 1 but Brian's idea was to showcase the Tops in an intimate venue. Backstage, before we went on, he told us, 'You do the best show you can do, and I guarantee you will be front-page news.'"

Duke still speaks with genuine enthusiasm about the London audience's reaction to the Tops' debut concert. "The Savoy Theatre was completely sold out and Brian had not only got all the top journalists along but also all the top musicians – The Beatles and others came to see us, and everyone went crazy! Now, we'd been performing for a long time by the time Reach Out hit No 1 so we knew how to engage and move an audience and we really laid it on for London. And they loved it! Gave us a standing ovation! After the concert, Brian came backstage with tears in his eyes. He was so happy, just beaming. He then took us to a party in a four-storey house and it was quite a party. As we entered, he introduced us to The Beatles, and they told us how they loved our music. Up on the second floor the party was really getting underway – I got chatting to Paul McCartney and he was asking me how we did certain vocal harmonies on certain songs. There were lots of musicians there – members of the Stones and Small Faces and other bands, too. Everyone was smoking hash and having a high old time! I didn't go up the third and fourth floor – I'm not sure what they were up to there as things were pretty wild on the second! That night is one of the most memorable and magical of my life."

Fakir also notes how Epstein took the Tops to the same Savile Row tailors The Beatles used. They returned to the US with shorter, trimmer English jackets and flared trousers while their American R&B contemporaries were still wearing off-the-peg suits. He also mentions that Epstein was discussing with Berry Gordy a plan to work together before the former's sudden death, aged just 32. While this is a new revelation – and unless Gordy chooses to further enlighten us on it, we will never know what possibilities the two magnates discussed – it's remarkable to learn just how important a role Epstein played in launching the Tops in Europe.

"British fans are the best," declares Fakir, "because they're loyal, not fly-by-night. And they really love our music – not just the big hits. They appreciate all the different eras of the Tops. And they're so passionate and enthusiastic. Sometimes I think Motown is more popular and appreciated in Britain than in the US."

On returning to the States, things proved considerably tougher. Sent out on a Motown Revue tour of the US South, the artists found their concerts and tour buses threatened by violent segregationists – this was the height of the Civil Rights struggle and Motown's artists, even though they were wholesome entertainers who never made political statements, found themselves in the firing line. What to do? Having been raised in the Detroit ghetto, the Tops and Temptations went and purchased guns for their own self-defence. I ask Duke about being on the road when the American South was being torn apart by KKK-affiliated militias, but he's hesitant to answer.

"Those were difficult times," he offers, "but we got through them unscathed. We just wanted to sing and entertain people, no matter what their skin colour. We weren't activists."

Brothers and sisters: the Four Tops with Motown labelmates The Supremes in 1970

Photo: Mirrorpix

Indeed they weren't. It's one of the frustrations of *I'll Be There* that Fakir is so reluctant to share stories of both the hard times and the high times. His ghost writer, Kathleen McGhee, must have had a tough job getting anything but platitudes from him so it's surprising to read one passage where he details being on the road and sharing David Ruffin's limo as they travelled from gig to gig, Duke and The Temptations' lead vocalist both sharing a taste for cocaine. I ask him about this time but he's reluctant to discuss it. What about Ruffin, then, I enquire – you knew the man well and, while he was a superb singer (My Girl, Ain't Too Proud To Beg, I Wish It Would Rain being among the hits his emotive tenor helmed), he apparently was an awful man – one who died in a crack house in 1991.

"Well, ah, David made bad decisions based on his reliance on drugs," Fakir ventures. "He was such a fine singer but got misled. Same thing happened to Eddie Kendricks and Marvin Gaye. I like to remember the happy times with those people, not the negative ones."

While The Four Tops and The Temptations were billed together from the mid-60s, the two great Motown male vocal groups stand in extreme contrast to one another: the Tops line-up remained unchanged over the decades while The Temptations found drug and alcohol abuse and suicide reaping members. How come the Tops remained such a secure unit?

"Because we were friends who worked things out democratically," Fakir replies. "Each of us had his role in the group and we all worked together. We're only human so we did have disagreements, but we were a loving unit and raised our families together."

How was the experience of recording with the Funk Brothers – the then-invisible, now-celebrated (see the documentary *Standing In The Shadows Of Motown*) group of session musicians who made such majestic music for the label's voices to sing over? "It was absolutely amazing," he says. "The Funk Brothers were all jazz musicians who turned to pop and R&B and this made it easy for them to be creative. They always added something special. Singing with them playing behind us was like having a red carpet rolled out. We recorded in the studio called the snakepit because it had all these leads hanging out of the ceiling and the energy was just great.

"That's the thing about Motown," he continues, "everyone was so talented. Not just the musicians and the producers and the songwriters but everyone – the engineers were also amazing."

"I'm proud of our post-Motown career – we made some good records": Benson, Payton, Stubbs and Fakir in 1972

Stevie Wonder wrote and played drums on the Tops' 1966 hit Loving You Is Sweeter Than Ever. What was the 16-year-old prodigy like back then? "Stevie was so smart, talented and funny – he just had the greatest sense of humour," Fakir says. "We were in the studio one day and The Supremes had a session coming up and Stevie said to me, 'Duke, when Florence arrives, I'd like you to note everything she's wearing and come and describe it all to me.' I did this and told him, so then Stevie walked into the studio and started praising Florence's outfit: her dress, belt, even her shoes. She couldn't believe it!"

What almost dealt the Tops a fatal blow was when Holland-Dozier-Holland split from Motown in early 1968 due to a dispute over royalty rates. The trio had written many and produced almost all of the Tops' greatest hits – even their covers of If I Were A Carpenter and Walk Away Renee were H-D-H productions – and the trio's absence put a stop to the Tops' run of 15 US hits (Eddie & Brian Holland's 2019 memoir *Come And Get These Memories* is worth reading alongside Duke's effort for anyone interested in how the Motown hit machine worked).

The Tops clawed their way back into the charts in 1970 with the gorgeous Still Water (Love) (written by Smokey Robinson) and It's All In The Game (both Top 10 UK hits). A Simple Game (1971) was a cover of a Moody Blues song; recorded in London with the Moodys adding backing vocals, it reached No 3 in the UK but only made it to No 90 US. The Tops were developing a progressive soul sound that would again prove influential, yet Motown was changing: Berry Gordy shifted operations to Los Angeles and

Four Tops in 2022 (l-r): Lawrence Payton Jr, Alexander Morris, Ronnie McNeir and Duke Fakir

"WE WERE FOUR BROTHERS. FROM THE START WE EMPHASISED LOYALTY AND TRUST – WE LOOKED OUT FOR ONE ANOTHER"

demanded his artists follow. Having long been Detroit residents, the Tops were reluctant to uproot and soon found themselves informed their contract would not be renewed.

Signing to ABC in 1972, the Tops set off on another run of hits with Keeper Of The Castle, Ain't No Woman Like The One I've Got and Are You Man Enough (from the *Shaft In Africa* soundtrack – now a much-sampled song and album). The 1973 album *Main Street People* is superb 70s soul. The disco era provided thin pickings for the Tops yet, upon signing to disco hub Casablanca Records in 1981, the Tops scored a huge international hit with the ballad When She Was My Girl. In 1983, the Tops returned home to Motown and released several solid singles, but nothing really caught fire and, since the late-80s, the group have largely focused on touring (Loco In Acapulco, from the Phil Collins' movie *Buster*, gave them a final UK Top 10 in 1988).

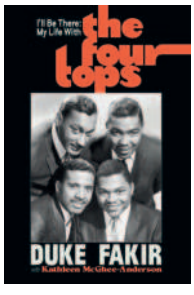
"I'm proud of our post-Motown career," Fakir says. "We made some really good records. Maybe they're not as famous as our 60s hits but they stand up well and Tops fans love them."

One tune the Tops never recorded – even though they had first crack at it – is What's Going On. Written by Obie Benson, he offered it to his bandmates, but they turned it down, uncomfortable with its political lyrics. In 1971 Benson convinced Marvin Gaye to record it, cutting him in on the publishing, changing Gaye's career forever. Did Duke regret not recording What's Going On?

"No," he decides. "It wasn't the kind of song the Tops did. It's a great song, don't get me wrong, but we didn't see it suiting our sound and Obie always did see it as something Marvin should record. I believe he was happy once Marvin did so."

Cancer took Lawrence Payton in 1997, Obie Benson in 2005 and Levi Stubbs in 2008. While Fakir has mourned his friends, he's managed to find effective replacements – Payton's son is a Top while Ronnie McNeir has filled Stubbs' shoes with aplomb. There's also a Tops jukebox musical about to be launched in the US, following the success of *Motown: The Musical*.

"I'm excited by the musical and the new Tops are special," says Duke, proudly. "I still love to get out there and sing and perform. I'm not ready to retire." RC



I'll Be There: My Life With The Four Tops is published by Omnibus. The Four Tops are on tour in the autumn.

FOUR TOPS SELECT DISCOGRAPHY

SINGLES

64 Stateside SS 336	**I Need Your Lovin'/Call On Me**	£50
64 Stateside SS 336	**Baby I Need Your Lovin'/Call On Me** (DJ copy)	£70
65 Stateside SS 371	**Without The One You Love (Life's Not Worthwhile)/Love Has Gone**	£60
65 Stateside SS 371	**Without The One You Love (Life's Not Worthwhile)/Love Has Gone** (DJ copy)	£130
65 Tamla Motown TMG 507	**Ask The Lonely/Where Did You Go?**	£90
65 Tamla Motown TMG 507	**Ask The Lonely/Where Did You Go?** (DJ copy)	£150
65 Tamla Motown TMG 515	**I Can't Help Myself/Sad Souvenirs**	£25
65 Tamla Motown TMG 515	**I Can't Help Myself/Sad Souvenirs** (DJ copy)	£150
65 Tamla Motown TMG 528	**It's The Same Old Song/Your Love Is Amazing**	£25
65 Tamla Motown TMG 528	**It's The Same Old Song/Your Love Is Amazing** (DJ copy)	£100
65 Tamla Motown TMG 542	**Something About You/Darling I Hum Our Song**	£30
65 Tamla Motown TMG 542	**Something About You/Darling I Hum Our Song** (DJ copy)	£100
66 Tamla Motown TMG 553	**Shake Me, Wake Me (When It's Over)/Just As Long As You Need Me)**	£35
66 Tamla Motown TMG 553	**Shake Me, Wake Me (When It's Over)/As Long As You Need Me** (DJ copy)	£100
66 Tamla Motown TMG 568	**Loving You Is Sweeter Than Ever/I Like Everything About You**	£30
66 Tamla Motown TMG 568	**Loving You Is Sweeter Than Ever/I Like Everything About You** (sme DJ copies)	£100/£100
66 Tamla Motown TMG 579	**Reach Out, I'll Be There/Until You Love Someone** (small print, later large print)	£18/£15
66 Tamla Motown TMG 579	**Reach Out, I'll Be There/Until You Love Someone** (DJ copy)	£100
67 Tamla Motown TMG 589	**Standing In The Shadows Of Love/Since You've Been Gone** (small print)	£15
67 Tamla Motown TMG 589	**Standing In The Shadows Of Love/Since You've Been Gone** (later large print)	£8
67 Tamla Motown TMG 589	**Standing In The Shadows Of Love/Since You've Been Gone** (DJ copy)	£100
67 Tamla Motown TMG 601	**Bernadette/I Got A Feeling**	£15
67 Tamla Motown TMG 601	**Bernadette/I Got A Feeling** (DJ copy)	£100
67 Tamla Motown TMG 612	**Seven Rooms Of Gloom/I'll Turn To Stone**	£15
67 Tamla Motown TMG 612	**Seven Rooms Of Gloom/I'll Turn To Stone** (DJ copy)	£65
67 Tamla Motown TMG 623	**You Keep Running Away/If You Don't Want My Love**	£12
67 Tamla Motown TMG 623	**You Keep Running Away/If You Don't Want My Love** (DJ copy)	£65
67 Tamla Motown TMG 634	**Walk Away Renee/Mame**	£12
67 Tamla Motown TMG 634	**Walk Away Renee/Mame** (DJ copy)	£60
68 Tamla Motown TMG 647	**If I Were A Carpenter/Your Love Is Wonderful**	£12
68 Tamla Motown TMG 647	**If I Were A Carpenter/Your Love Is Wonderful** (DJ copy)	£60
68 Tamla Motown TMG 665	**Yesterday's Dreams/For Once In My Life**	£15
68 Tamla Motown TMG 665	**Yesterday's Dreams/For Once In My Life** (DJ copy)	£60
68 Tamla Motown TMG 675	**I'm In A Different World/Remember When**	£15
68 Tamla Motown TMG 675	**I'm In A Different World/Remember When** (DJ copy)	£60
69 Tamla Motown TMG 698	**What Is A Man?/Don't Bring Back Memories**	£12
69 Tamla Motown TMG 698	**What Is A Man?/Don't Bring Back Memories** (DJ copy)	£70
69 Tamla Motown TMG 710	**Do What You Gotta Do/Can't Seem To Get You Out Of My Mind**	£18
69 Tamla Motown TMG 710	**Do What You Gotta Do/Can't Seem To Get You Out Of My Mind** (DJ copy)	£70
70 Tamla Motown TMG 736	**It's All In The Game/Love (Is The Answer)**	£7
70 Tamla Motown TMG 736	**It's All In The Game/Love (Is The Answer)** (DJ copy)	£40
70 Tamla Motown TMG 965	**It's All In The Game/Bernadette**	£5
70 Tamla Motown TMG 752	**Still Water (Love)/Still Water (Peace)**	£7
70 Tamla Motown TMG 752	**Still Water (Love)/Still Water (Peace)** (DJ copy)	£40
71 Tamla Motown TMG 770	**Just Seven Numbers (Can Straighten Out My Life)/I Wish I Were Your Mirror**	£7
71 Tamla Motown TMG 770	**Just Seven Numbers (Can Straighten Out My Life)/I Wish I Were Your Mirror** (DJ copy)	£30
71 Tamla Motown TMG 785	**Simple Game/You Stole My Love**	£7
71 Tamla Motown TMG 785	**Simple Game/You Stole My Love** (DJ copy)	£30
72 Tamla Motown TMG 803	**Bernadette/I Got A Feeling/It's The Same Old Song**	£5
72 Tamla Motown TMG 803	**Bernadette/I Got A Feeling/It's The Same Old Song** (DJ copy)	£30
72 Tamla Motown TMG 829	**I'll Turn To Stone/Love Feels Like Fire**	£10
72 Tamla Motown TMG 829	**I'll Turn To Stone/Love Feels Like Fire** (DJ copy)	£30
72 Probe PRO 575	**Keeper Of The Castle/Jubilee With Soul**	£5
73 Probe PRO 596	**Are You Man Enough/Peace Of Mind**	£5
74 Probe PRO 612	**I Just Can't Get You Out Of My Mind/Am I My Brother's Keeper**	£15
75 ABC ABC 4057	**Seven Lonely Nights/I Can't Hold On Much Longer**	£5
75 Tamla Motown TMG 1011	**Walk Away Renee/You Keep Running Away** (reissue)	£6
83 Tamla Motown TMG 1320	**Medley**/TEMPTATIONS: **Papa Was A Rolling Stone**	£35
84 Calibre 124	**Your Song/I'm Here Again** (p/s, withdrawn)	£100
84 Calibre 124	**Your Song/I'm Here Again** (withdrawn)	£50

EPs

66 Tamla Motown TME 2012	**THE FOUR TOPS** (EP, flipback sleeve)	£30
67 Tamla Motown TME 2018	**FOUR TOP HITS**	£35

ALBUMS

65 Tamla Motown TML 11010	**THE FOUR TOPS**	£80
66 Tamla Motown TML 11021	**SECOND ALBUM** (mono)	£40
66 Tamla Motown STML 11021	**SECOND ALBUM** (stereo)	£50
66 Tamla Motown TML 11037	**FOUR TOPS ON TOP** (mono)	£35
66 Tamla Motown STML 11037	**FOUR TOPS ON TOP** (stereo)	£45
67 Tamla Motown TML 11041	**FOUR TOPS LIVE!** (mono)	£25
67 Tamla Motown (S)TML 11041	**FOUR TOPS LIVE!** (stereo)	£30
67 Tamla Motown TML 11056	**REACH OUT** (mono)	£25
67 Tamla Motown STML 11056	**REACH OUT** (stereo)	£30
68 Tamla Motown STML 11061	**FOUR TOPS GREATEST HITS** (stereo)	£25
68 Tamla Motown TML 11061	**FOUR TOPS GREATEST HITS** (mono)	£20
69 Tamla Motown (S)TML 11087	**YESTERDAY'S DREAMS** (mono/stereo)	£25
69 Tamla Motown TML 11113	**FOUR TOPS NOW** (mono)	£25
69 Tamla Motown STML 11113	**FOUR TOPS NOW** (stereo)	£20
70 Tamla Motown TML 11138	**SOUL SPIN** (mono)	£25
70 Tamla Motown STML 11138	**SOUL SPIN** (stereo)	£20
70 Tamla Motown STML 11149	**STILL WATERS RUN DEEP**	£20
71 Tamla Motown STML 11173	**CHANGING TIMES**	£20
73 Probe SPB 1064	**OF THE CASTLE**	£15
73 Probe SPB 1077	**SHAFT IN AFRICA** (soundtrack, with Johnny Pate)	£40
74 Probe SPBA 6283	**MEETING OF THE MINDS**	£15
74 ABC ABCL 5035	**SHAFT IN AFRICA** (soundtrack, reissue)	£15

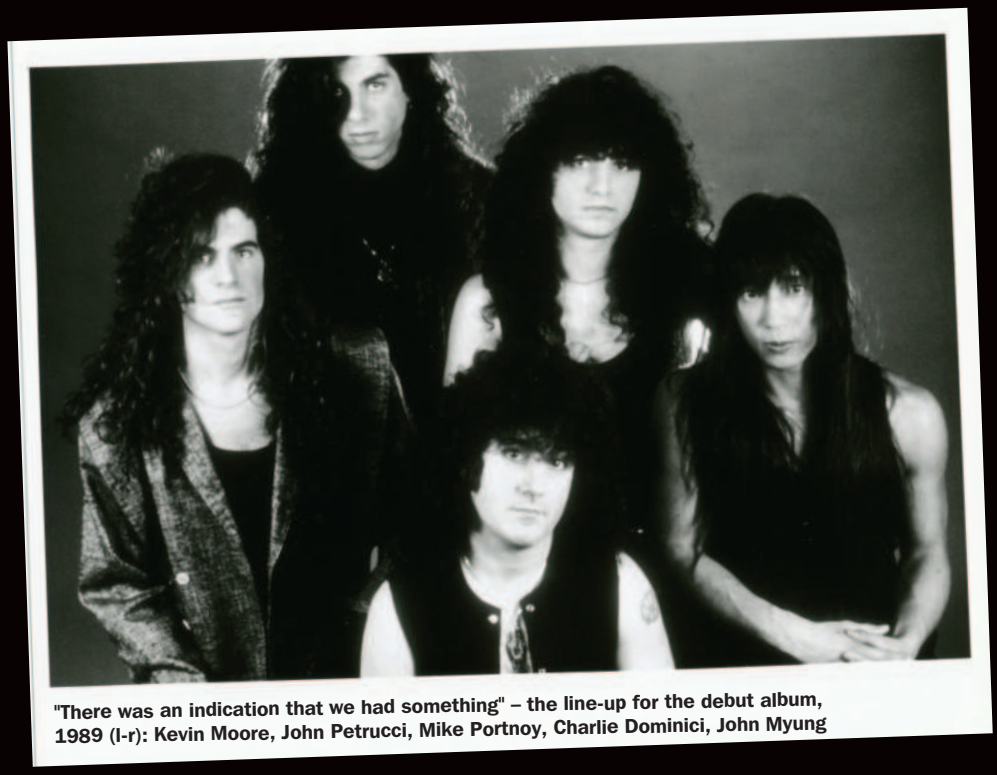
From the *2022 Rare Record Price Guide*

TOP OF THE WORLD

Famous five: Dream Theater and fans at the end of their 2020 London show at Hammersmith Apollo

Since forming in 1985 at Boston's Berklee College of Music, **Dream Theater** have constantly broken new ground for the progressive metal genre they pioneered. Seemingly immune to line-up changes, evolving musical fashions and commercial pressures, on their 15th studio album *A View From The Top Of The World* their genre-fluid, virtuosity-packed sound is as fresh as ever. **John Tucker** talks to keyboard player **Jordan Rudess** and bassist **John Myung** about "the best job in the world".

Asked if there is an album that best defines Dream Theater, keyboard player Jordan Rudess thinks for a moment as he chats with *RC* from his home in New York. "I would say that this new one, *A View From The Top Of The World*, represents us very well. Dream Theater is a progressive metal band – progressive meaning there's a lot of stylistic influences that come into play. When you think about all the members, there's me coming from my prog rock and classical roots, and the other guys come from a prog background, yes, but they also have a metal Iron Maiden-Metallica-Queensrÿche kind of foundation. And Rush, absolutely. You mix everything together and you've got this combination of styles that go into our albums. And there's the virtuosic element that everybody's very serious about – their particular craft – and that's our mix. And this album definitely has that mix. There are songs, like the first one we released, The Alien, where if you said to someone, 'Check out this group Dream Theater,' it would be the perfect song because it has all these elements in it. There's melodic elements, there's virtuosity, there's intensity from the metal side, there's also interesting rhythms, and it's prog. Not every song shows that, obviously; we have really, really gentle mellow songs. But an album like *A View From The Top Of The World* definitely showcases who we really are."



"There was an indication that we had something" – the line-up for the debut album, 1989 (l-r): Kevin Moore, John Petrucci, Mike Portnoy, Charlie Dominici, John Myung

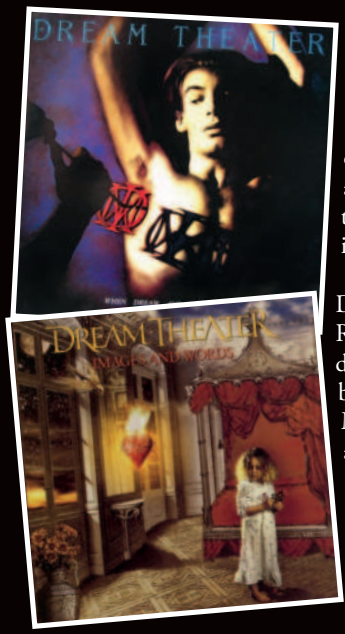
> "MIKE WAS AND IS ALL EARS SO HE WANTED TO KNOW WHAT THE HELL I DID"

Since the release of their debut album, *When Dream And Day Unite*, in 1989, Dream Theater have been at the forefront of the progressive metal genre, pushing boundaries and opening doors through which a number of other acts have followed. Their influence on the development of the genre has been immense, and their contribution to it cannot be overstated.

Their story starts in September 1985 at Boston's Berklee College of Music, where two friends, guitarist John Petrucci and bassist John Myung, encountered drummer Mike Portnoy. "We were playing in bands prior to that moment, in high school," the also New York-based Myung recalls, "but that's exactly how it happened. As fate would have it, the first day we were there we were just walking around checking out all the different practice rooms, seeing who was playing, and in one of the rooms we saw Mike. And the next day, I think, John met up with him in the cafeteria, you know: 'Hey, do you want to jam?' And the rest is history."

Taking the name Majesty, the trio started working on rough power-trio style demos on a four-track Tascam recorder, and the following spring worked up the basic tracks for a second batch of material. This time, though, they knew Petrucci's former bandmate, Kevin Moore, would be joining on keyboards, and they'd discovered frontman Chris Collins. This demo was completed in May 1986 and made available on cassette, although the band in later years would become self-archivists and *The Majesty Demos 1985-1986* was put out on CD in 2003 as part of their *Official Bootleg* series (and has recently been re-issued under the *Lost Not Forgotten Archives* banner.)

In November 1987 Collins gave way to Charlie Dominici, and as Majesty in Las Vegas had threatened legal action over the name, the band became Dream Theater, referencing their former name with the instrumental track The Ytse Jam. Their debut album, *When Dream And Day Unite,* was released in March 1989, and while it didn't set the world on fire it was an intriguing foretaste of what was to come. Dominici left Dream Theater in November 1989, after they'd supported Marillion at The Ritz in New York, and the band then spent the best part of two years looking for a suitable replacement before recruiting Canadian singer (Kevin) James LaBrie in 1991. Dream Theater unveiled their second LP, *Images And Words,* in July 1992; suddenly people started to take notice of their unusual and quite innovative Yes-meets-Metallica approach.



"It's just something that made sense to us," explains Myung. "You know who the bands you love are and it's great working with people who have the same sort of reference points and like the same sort of music.

We were very much influenced by the progressive 70s. Those bands that we grew up listening to had a certain style and it became like a language for us. Prior to that moment we'd spent years and years practising – pretty dedicated rehearsals Monday through Friday, getting together and working on stuff. So up until that album coming out it was very much just that. The album came out and we started hearing that people were calling up the radio stations to ask who the band they were playing were, so that was an indication that we had something. And then with the video [for Pull Me Under] on MTV, that's the moment when things changed."

The bassist recognises that the band had something special with *Images And Words*. "It did strike me that Pull Me Under felt like it had this undeniable quality," he says. "I didn't know about everybody else but I was thinking, 'Something really cool is happening.'"

"What is really cool about the Dream Theater story," suggests Rudess, "is that timing has a lot to do with everything. That stylistic blend, the Rush and the Yes and Metallica, everything the guys – and I wasn't in the group back then, obviously – had in mind at that point and were able to assemble, was really unique. No one had heard that before, and it had a big impact. It was like a

lightbulb moment: 'Oh my God, what is this? It's heavy but it's progressive and it's virtuosic...' It was like, 'Boom'! Pull Me Under was successful – MTV and everything – and that initial 'boom' impact allowed us to keep all that going."

The success of *Images And Words* saw the band touring Europe in 1993 and slotting in two UK tours, playing clubs in the spring and returning in November to bigger halls. Their third album, October 1994's *Awake*, was their first to chart in the UK, peaking at No 65, although at the end of the sessions Moore left the band. A showcase gig at Concrete Foundations Forum in Burbank, California, on 9 September 1994 saw Jordan Rudess on keyboards, but by the time the tour kicked off the following month they'd recruited Derek Sherinian.

During a break in touring in May 1995 an EP, *A Change Of Seasons,* was recorded. Two further albums, the more radio-friendly *Falling Into Infinity* (released September 1997) and a double live CD recorded at the Bataclan in Paris on 25 June 1998 and released in October as *Once In A LIVEtime,* followed before Derek Sherinian left. Jordan Rudess was offered the job again, and this time he took it.

"When Kevin Moore left in 1994, they called up Jan Hammer's manager to ask about Jan, I guess," Rudess says. "Jan Hammer's manager just had this experience of working with me and he said, 'Oh, you should talk to Jordan Rudess.' I understand that Kevin Moore had also spoken about me somewhere along the line. The other thing the guys told me later was that they looked in the magazines. Being virtuoso musicians, they'd all won 'Best New Talent' or something like that, so they looked in *Keyboard* magazine to find the equivalent and there I was that year as *Keyboard* magazine's 'Best New Talent'. I'd actually heard their music not long before that and thought, 'Wow, this is some really great stuff.' We all got along instantly very well. I auditioned with Take The Time and Pull Me Under, two classic Dream Theater songs, and I also showed them one of my songs, Over The Edge, which was recorded with Rod Morgenstein on a Rudess/Morgenstein album. Actually, Rudess/Morgenstein had opened up for them at some point as well which was an interesting kind of thing. So, I did the Foundations Forum event and they asked me to join but I said no – my wife and I had just had a baby, they were like a relatively new group in my mind, I had a gig with Kerswell, the synthesiser manufacturer... All kinds of stuff. I ended up joining the Dixie Dregs for a tour, which was really, really fun, and then instead of joining Dream Theater I got a call to join Liquid Tension Experiment."

A side project featuring Mike Portnoy and John Petrucci alongside bassist Tony Levin, Liquid Tension Experiment released two albums of prog instrumentals in 1998 and 1999 (with the quartet's *LTE3* following much later in 2021). "Somebody representing Mike Portnoy called me up and asked if I wanted to do that," Rudess continues. "It was very exciting. It was a great side project for them, it was a great project for me, and I ended up working really well with Mike and John and having a blast doing these albums, to the point that at the end of the second album they asked, 'Hey, Jordan, what do you think now? Do you want to join Dream Theater?' And that was it. Almost 23 years ago now!"

If *Falling Into Infinity* had suffered from label pressure to be more mainstream, with Rudess on board Dream Theater recorded one of their most creative and enduring albums. Released in October 1999, *Metropolis Pt.2: Scenes From A Memory* is the band's *The Dark Side Of The Moon*, and a firm fan favourite to this day.

ALSO ASTONISHING

Six degrees of inner trivia

Along with 15 studio albums, the band also have nine live releases, 14 fanclub CDs and 22 official bootlegs to their name. And one EP.

That EP is the 23-minute, seven-part *A Change Of Seasons*, which was originally written during the *Images And Words* sessions. Augmented by a collection of covers recorded at Ronnie Scott's on 31 January 1995 it was released in September 1995 and although it's not generally included in the band's album tally, it clocks in at 57:30 and hit No 88 in the UK Album Chart.

Live Scenes From New York was recorded on 30 Aug 2000 at New York's Roseland Ballroom and features the whole *Scenes From A Memory* album plus other material on a 3CD set. With unfortunate timing it was released on 11 September 2001, with the original artwork featuring a scene of New York (including the Twin Towers) ablaze, but this was swiftly pulled and replaced. Another live triple CD, Score, was recorded at Radio City Music Hall, New York on 1 April 2006 with full orchestral backing. The title can be taken as an allusion to the orchestral score, or the fact this was their 20th-anniversary tour.

At 130 minutes, 2016's *The Astonishing* is the band's longest studio album. The box set contained no extra tracks but housed plenty of accoutrements related to the sci-fi storyline, and the album was played pretty much in its entirety on the ensuing tour with three or four older favourites as encores.

The band's live rendition of *Made In Japan* was recorded in Osaka, where the bulk of the original Deep Purple record was taped, and was mixed by Roger Glover.

Pull Me Under's one-hit-wonder status was referenced, tongue-in-cheek, in the title of their March 2008 "best of" double CD package *Greatest Hit (...And 21 Other Pretty Cool Songs)* with their breakthrough single opening the collection.

The 1996 line-up (l-r): Portnoy, Myung, James LaBrie, Petrucci, Derek Sherinian

"It was a really exciting time for me," admits Rudess. "It was all new. John and Mike, yeah, I'd worked with them before, but I'd never worked with John Myung in the studio, and I'd never worked in this particular way. In Liquid Tension Experiment everyone kind of does what they want, and we create something new, but Dream Theater was an established band and things were set in the way that they work. I walked into the studio and had something like 50 ideas; I was so excited I had recorded and written down a bunch of things. I think Mike went 'Wow' when he looked at all these ideas but then said, 'We usually write music together in the studio.' So I learned

something there. At the same time, though, they were really excited about checking out my ideas – Mike was and is all ears and he wanted to know what the hell I did so he went through them all and made notes, and we ended up using some of them, which was cool. But they also had ideas that they'd brought in from before because they'd been working on this concept a little bit, I guess, here and there as time went on.

"But I really didn't have the perspective of this being a special, unique Dream Theater album," he adds. "I was just buzzing on the whole thing. All I knew is that we'd put out this album and we were getting a great response. Every album to us is like a child, something that we produce, and they're all special. So why is that one more special to somebody than another one? It's just us, really, making music."

Dream Theater had never been averse to slipping in a few bars of other bands' material onstage, but they took this to a whole new level in 2002 on the *World Turbulence Tour* (or *World Tourbulence*) in support of *Six Degrees Of Inner Turbulence* (which was not only their longest album to date, clocking in at over 96 minutes, but which also opened with the scratched record sound that closed *Scenes From A Memory)*. If the band played two nights in the same city, it was agreed that the second night would feature a shorter set of original songs followed by the recreation of another band's album in its entirety. So, on 19 February 2002 in Barcelona, having played their usual set the previous night, LaBrie, Petrucci, Rudess, Myung and

> "WE'RE VERY DEDICATED, YOU DON'T WANT IT TO END"

Portnoy romped through Metallica's *Master Of Puppets* from start to finish. In the same way over the years, they have tackled *The Dark Side Of The Moon*, Iron Maiden's *The Number Of The Beast* and, perhaps most surprisingly, all 79 minutes of Deep Purple's *Made In Japan*.

Things seemed well settled in the Dream Theater camp with ensuing albums each building on its predecessor's success (June 2009's *Black Clouds & Silver Linings* hit No 23 in the UK, their best performing album to date), which may be why Mike Portnoy's departure was such a shock. To many fans Portnoy embodied Dream Theater. A seemingly limitless source of energy and imagination, the drummer appeared to be involved in almost every aspect of the band's day-to-day existence – from production to sleeve notes – yet in September 2010 he announced his departure from the band he'd founded 25 years previously.

"When Mike left it was heartbreaking," Rudess recalls. "You had this guy who was so instrumental in getting Dream Theater on the map, and Dream Theater meant so many things to him. He's such a wide, talented, musical, unique human being, great drummer... I mean, Mike and I are to this day really good friends and really close. I remember sitting on the step in my studio and literally crying. I just couldn't believe it. But then, you know, we move on. I mean, musically speaking one of the reasons that we could move on was because John Petrucci and I write so much of the music. Not to take anything away from Mike because he is amazing, but we just needed to fill in the parts and step it up in certain areas: you know, 'Mike did that, so how are we going to make that happen?' John took over as producer and has been doing a really great job and seems to be enjoying that role. And in Mike Mangini we've got one of the world's greatest drummers. Nobody can play like him.

"I remember when we had the idea of the drummer auditions, we had the realisation that Dream Theater can have whatever drummer we want – there's all these guys out there who would love to be in Dream Theater – and that relaxed us a little bit," he elaborates. "OK, so we lost Mike Portnoy but, you know, although some people are hard to replace nobody's irreplaceable. And Mike Mangini came in and aced his audition. We knew it was going to be different, and some people would be like [moaning], 'Oh, I don't know, I like Portnoy, blah-blah-blah-blah-blah.' But this is Mike Mangini, one of the greatest fucking drummers on the planet. Life goes on."

Mangini made his debut on 2011's self-referencing *A Dramatic Turn Of Events* and the band have continued delivering exciting, groundbreaking and thought-provoking albums. As if to recognise Dream Theater's – and progressive metal's – move to the mainstream the band were up for their third

DREAM THEATER
SELECTED UK DISCOGRAPHY

By Joe Geesin

SELECTED UK SINGLES

92	Rock Ahead SAM1030	**Pull Me Under/Metropolis Part 1 The Miracle And The Sleeper** (12", promo, custom die-cut sleeve) **£30**
94	EastWest A 5835 T	**Lie (Edit)/Space-Dye Vest/To Live Forever/Take The Time (Demo)** (12", p/s) **£30**
94	EastWest A 5835 CD	**Lie (Edit)/Space-Dye Vest/To Live Forever/Another Day (Live)** (CD) **£7**
07	Roadrunner no cat no	**Forsaken (Edit)/Forsaken (live)/Constant Motion (Live)** (CD, promo) **£20**
08	Roadrunner no cat no	**Forsaken (Live)** (CDR, promo) **£15**
14	Roadrunner RR 3537 1	**Illumination Theory** (12", one-sided picture disc, *Record Store Day*) **£12**

UK EPs

95	EastWest 7559 61842 2	**A CHANGE OF SEASONS** (CD EP) **£4**
18	Music On Vinyl MOVLP 2057	**A CHANGE OF SEASONS** (2x12" EP, p/s, some on blue, white vinyl) **£60/£40**

SELECTED UK ALBUMS

89	MCA MCF 3445	**WHEN DREAM AND DAY UNITE** (LP, inner sleeve) **£30**
89	MCA MCAD 42259	**WHEN DREAM AND DAY UNITE** (CD) **£10**
18	Music On Vinyl MOVLP 209	**WHEN DREAM AND DAY UNITE** (LP, insert, some red vinyl, reissue) **£20/£35**
92	Atco 7567 92148 1	**IMAGES AND WORDS** (LP, inner sleeve) **£80**
92	Atco 7567 92148 2 YS	**IMAGES AND WORDS** (CD) **£8**
13	Enjoy The Ride/Brookvale BRK 216	**IMAGES AND WORDS** (2LP, white vinyl, pressed in US, distributed in Europe, reissue) **£80**
13	Music On Vinyl MOVLP 780	**IMAGES AND WORDS** (LP, insert, some gold, red vinyl, reissue) **£60/£100/£100**
93	Atco 7567 92286 2	**LIVE AT THE MARQUEE** (CD) **£5**
15	Music On Vinyl MOVLP 1439	**LIVE AT THE MARQUEE** (LP, some yellow vinyl, insert) **£20/£25**
94	Eastwest 7567 90126 1	**AWAKE** (2LP) **£100**
94	Eastwest 7567 90126 2	**AWAKE** (CD) **£8**
14	Enjoy The Ride ETR 90126	**AWAKE** (2LP, white vinyl, gatefold sleeve, reissue) **£50**
14	Music On Vinyl MOVLP 1258	**AWAKE** (2LP, four-page insert, re-pressed 2016 on silver vinyl, stickered sleeve, reissue) **£50/£75**
97	Eastwest 7559 62060 2	**FALLING INTO INFINITY** (CD) **£8**
13	Music On Vinyl MOVLP 912	**FALLING INTO INFINITY** (2LP) **£30**
14	Enjoy The Ride ETR 62060	**FALLING INTO INFINITY** (2LP, white vinyl, gatefold sleeve) **£35**
16	Music On Vinyl MOVLP 912	**FALLING INTO INFINITY** (2LP, clear vinyl) **£35**
98	Eastwest 7559 62308 2	**ONCE IN A LIVETIME** (2CD) **£6**
13	Music On Vinyl MOVLP906	**ONCE IN A LIVETIME** (4LP, gatefold sleeve, insert, re-pressed 2016 on blue vinyl) **£35/£25**
99	Elektra 7559 62448 2	**METROPOLIS Pt 2: SCENES FROM A MEMORY** (CD) **£8**
14	Music On Vinyl MOVLP 1001	**METROPOLIS Pt 2: SCENES FROM A MEMORY** (2LP, gatefold sleeve, insert, reissue) **£80**
16	Music On Vinyl MOVLP 1001	**METROPOLIS Pt 2: SCENES FROM A MEMORY** (2LP, yellow vinyl, gatefold sleeve, insert, reissue) **£100**
19	Music On Vinyl MOVLP 1001	**METROPOLIS Pt 2: SCENES FROM A MEMORY** (2LP, gold or orange & gold vinyl, gatefold sleeve, insert, reissue) **£100/£100**
01	Elektra 7559 62661 2	**LIVE SCENES FROM NEW YORK** (2CD/enhanced CD) **£10**
01	Elektra 8536 40226 2	**LIVE SCENES FROM NEW YORK** (DVD) **£8**
02	Elektra 7559 62742 2	**SIX DEGREES OF INNER TURBULENCE** (CD) **£5**
13	Music On Vinyl MOVLP 781	**SIX DEGREES OF INNER TURBULENCE** (reissue 2LP, gatefold sleeve, insert, stamped runout text, later etched on the 2016 re-press) **£75/£50**
16	Music On Vinyl MOVLP 781	**SIX DEGREES OF INNER TURBULENCE** (reissue 2LP, gatefold sleeve, orange vinyl) **£85**
03	Elektra 7559 62891 2	**TRAIN OF THOUGHT** (CD, enhanced content) **£8**
14	Music On Vinyl MOVLP 985	**TRAIN OF THOUGHT** (2LP, single sleeve, insert, reissue) **£85**

Grammy nomination in April 2022, with The Alien in the Best Metal Performance category (which they did indeed win). "The first time [we were nominated, in 2011], we got beat out by the Foo Fighters," Rudess said, talking to *RC* ahead of the Grammys. "How can Dream Theater beat the Foo Fighters? And the next time we got nominated Jack Black won. [Actually, they lost out to God Is Dead from Black Sabbath's lacklustre *13*.] So maybe the third time, as they say, is the charm."

As for the band's longevity – 36 years and counting – Myung is quite sanguine. "We're very dedicated to what we do and it sort of takes care of itself. And you don't want it to end. You just want it to keep going. It is," he laughs, "the best job in the world."

As for Dream Theater's legacy, he is less certain. "I don't really know," he muses. "Too early to tell. Let's save that for the end." RC

A View From The Top Of The World *is on InsideOut.*

Taking in the view in 2021 (l-r): Petrucci, Mike Mangini, LaBrie, Myung, Jordan Rudess

Photo: Rayon Richards

16	Music On Vinyl MOVLP985	**TRAIN OF THOUGHT** (2LP, white, clear vinyl, single sleeve, insert, reissue)	**£100**
04	Warner Music 0349 70366 2	**LIVE AT BUDOKAN** (2DVD, digipak)	**£10**
04	Atlantic 8122 76545 2	**LIVE AT BUDOKAN** (3CD)	**£10**
11	Eagle Vision ERBRD 5097	**LIVE AT BUDOKAN** (BD)	**£10**
13	Music On Vinyl MOVLP 937	**LIVE AT BUDOKAN** (4LP, gatefold sleeve, reissued 2017 on white vinyl)	**£35/£40**
05	Atlantic 7567 83793 2	**OCTAVARIUM** (CD)	**£5**
13	Atlantic 8122796561	**OCTAVARIUM** (2LP, gatefold sleeve, reissue)	**£30**
06	Rhino 8122 74062 2	**SCORE** (3CD, digisleeve)	**£7**
06	Warner 0349 71619 2	**SCORE** (2DVD)	**£10**
14	Music On Vinyl MOVLP 997	**SCORE** (4LP, gatefold sleeve, reissued 2017 on gold vinyl)	**£35/£75**
07	Roadrunner RR 7992 8	**SYSTEMATIC CHAOS** (CD/DVD, slipcase)	**£10**
07	Roadrunner RR7992 8	**SYSTEMATIC CHAOS** (CD)	**£5**
07	Roadrunner RRCAR 7992 1	**SYSTEMATIC CHAOS** (2LP, gatefold sleeve, insert, Germany)	**£60**
08	Roadrunner RR 0924 9	**CHAOS IN MOTION** (2DVD)	**£8**
08	Roadrunner RR 0924 5	**CHAOS IN MOTION** (3CD/2DVD)	**£18**
09	Roadrunner RR 7883 2	**BLACK CLOUDS AND SILVER LININGS** (CD)	**£5**
09	Roadrunner RR 7883 5	**BLACK CLOUDS AND SILVER LININGS** (3CD, digipak-style slipcase with three card sleeves, booklet)	**£15**
09	Roadrunner RRCAR 7883 1	**BLACK CLOUDS AND SILVER LININGS** (2LP, gatefold sleeve)	**£75**
11	Roadrunner RR 7765 2	**A DRAMATIC TURN OF EVENTS** (CD)	**£5**
11	Roadrunner RR 7765 5	**A DRAMATIC TURN OF EVENTS** (CD/DVD, digipak)	**£10**
11	Roadrunner RRCAR 7765 1	**A DRAMATIC TURN OF EVENTS** (2LP, gatefold sleeve, inner sleeves, 200 on clear vinyl)	**£75/£50**
11	Roadrunner 1686 177654	**A DRAMATIC TURN OF EVENTS** (2LP, gatefold sleeve/2CD/DVD, box)	**£100**
13	Roadrunner RR 7604 1	**DREAM THEATER** (2LP, gatefold sleeve)	**£40**
13	Roadrunner RR 7604 2	**DREAM THEATER** (CD)	**£6**
13	Roadrunner RR 7604 5	**DREAM THEATER** (CD/DVD, digipak)	**£10**
13	Eagle Vision EREDV 967	**LIVE AT LUNA PARK** (2DVD)	**£8**
13	Eagle Vision ERBRD 5184	**LIVE AT LUNA PARK** (BD)	**£18**
13	Eagle Vision EREDV 979	**LIVE AT LUNA PARK** (BD/3CD/2DVD)	**£25**
14	Roadrunner RR 7536 9	**BREAKING THE FOURTH WALL** (2DVD)	**£15**
14	Roadrunner RR 7536 3	**BREAKING THE FOURTH WALL** (BD)	**£12**
14	Roadrunner RR 7536 3	**BREAKING THE FOURTH WALL** (3CD/BD)	**£35**
16	Roadrunner RR 7493 1	**THE ASTONISHING** (2x2LP in gatefold sleeves, inserts, poster, box)	**£50**
16	Roadrunner RR 7493 2	**THE ASTONISHING** (2CD, digipak, 'Great Northern Empire' or 'Ravenskill' patch)	**£8/£8**
19	Inside Out IOMLP 523	**DISTANCE OVER TIME** (2LP/CD gatefold sleeve, insert, translucent blue or magenta vinyl)	**£35/£35**
19	Inside Out IOMLP 523	**DISTANCE OVER TIME** (2LP/CD, gatefold sleeve, insert, light blue opaque or lilac vinyl)	**£50/£50**
19	inside Out IOMLP 523	**DISTANCE OVER TIME** (2LP/CD, gatefold sleeve, insert, clear or dark green vinyl)	**£45/£45**
19	Inside Out IOMLP 523	**DISTANCE OVER TIME** (2LP/CD, gatefold sleeve, insert)	**£22**
19	Inside Out IOMLTDCD 523	**DISTANCE OVER TIME** (2CD/DVDA/BD, Artbook edition)	**£25**
19	Inside Out IOMSECD 523	**DISTANCE OVER TIME** (CD, digipak)	**£6**
20	Inside Out IOMSECD 569	**DISTANT MEMORIES – LIVE IN LONDON** (3CD/2BD)	**£22**
20	Inside Out IOMLTDBOX 569	**DISTANT MEMORIES – LIVE IN LONDON** (3CD/2BD/2DVD, Artbook)	**£45**
20	Inside Out IOMLP 569	**DISTANT MEMORIES – LIVE IN LONDON** (4LP/3CD, gatefold sleeves, box, some on white, gold, red or blue vinyl)	**£90/£90/£90/£75/£45**
21	Inside Out IOMSECD 602	**A VIEW FROM THE TOP OF THE WORLD** (CD)	**£10**
21	Inside Out IOMLTDCD 602	**A VIEW FROM THE TOP OF THE WORLD** (2CD/BD, Artbook)	**£40**
21	Inside Out IOMLP 602	**A VIEW FROM THE TOP OF THE WORLD** (2LP/CD, black, brown, olive green, grey or orange vinyl, gatefold sleeve)	**£25/£30/£30/£50/£50/£50**
21	Inside Out IOMLP 602	**A VIEW FROM THE TOP OF THE WORLD** (2LP/2CD/BD, gold vinyl, Artbook, inserts, cards, box)	**£100**

COMPILATION

08	Atlantic 8122 79938 1	**GREATEST HIT (AND 21 OTHER PRETTY COOL SONGS)** (2CD)	**£10**

NB Inside Out issued a series of official bootlegs that are not included here. This select discog also doesn't include all the many fanclub-only releases.

ORIGINAL SYNTH

Electric dreamers (this page): Thomas Leer (left) and Robert Rental in the studio and signing their contract with Industrial, 1979

In 1979, post-punk electronic music was a thing: Gary Numan, The Human League, M, and Flying Lizards were fast approaching, or becoming mainstays in, the mainstream. Meanwhile, on the margins, Throbbing Gristle, The Normal and Cabaret Voltaire were essaying their own forms of electronic subterfuge. So, too, were Scotland's **Thomas Leer & Robert Rental. David Stubbs** talks to Leer about *The Bridge*, their long-forgotten but epic voyage of synthesiser discovery.

In late January of this year, The Horse Hospital, near London's Russell Square, hosted an exhibition titled *From The Port To The Bridge*. It featured the work and legacy of Thomas Leer and the late Robert Rental, two of the earliest practitioners of post-punk electronic music, who never received their pop due. Daniel Miller, now head of Mute, who are reissuing Leer and Rental's 1979 album *The Bridge*, did a Q&A and there was a short film featuring Throbbing Gristle's Chris and Cosey and Leer himself, unable to attend in person due to Covid concerns.

Leer, Rental and The Normal (aka Daniel Miller) understood that electronic instruments weren't the expensive, remote preserve of prog but were key instruments in the democratising, minimalist, anti-rock aesthetic of punk – even if fans of the likes of Stiff Little Fingers (who Robert Rental and The Normal supported) didn't appreciate it.

The exhibition felt like a late 70s time-capsule: vinyl editions, yellowing pages from old music press features, rudimentary-looking analogue equipment, and a keyboard browned with ancient fag ash stains – Daniel Miller had been a compulsive smoker. It was all redolent of an era, pre-Thatcher, of a new monochrome dawn yet to fade, of European dreams and radically wrought electronically driven futures. There could, the exhibition implies, have been Another 80s.

"There could have been, definitely," agrees Thomas Leer, speaking to *RC* from his home in Greenock, near Glasgow. "And there was that feeling at the time. There was a great article in *Sounds* by Jon Savage titled The New Musick. It was the first time me and Robert had been mentioned outside of the reviews. It was across the board – us, Throbbing Gristle, Cabaret Voltaire, The Human League but also pragVEC, Scritti Politti, Gang Of Four. And I thought at the time, this is going to be the new charts. We're going to have Gang Of Four and pragVEC on *Top Of The Pops*. It just didn't happen. It was too good to be true."

How had Leer felt about being the co-subject of an exhibition, his futurist works now museum pieces? "I had mixed feelings about it initially," he admits. "It's nice to be lauded in that way but I also felt, this isn't the best work I've done, why are you choosing this? But the reason for that was so that Robert could be involved – going on the angle of two guys from the same town. Thing is, I didn't want my career to be inextricably linked to Robert Rental. But then, once I spoke to Simon [Dell, exhibition organiser], I realised, yeah, this'll be pretty good."

Leer first met Robert Rental in Port Glasgow, where the pair of them grew up, after both had left school aged 15. "He'd come backstage after we did gigs – we were doing Motown songs, stuff from the charts – and he'd slag us off: 'Why don't you do some Hendrix songs? Cream?' I loved them but my band would never play that. And then, when I left school and took my first job as a gardener's apprentice, he just happened to be the other apprentice. So, we started working together. We'd talk all day about music, John Peel, and became friends. I was still in bands – I'd actually got into a heavy metal band – and I got Robert in as a roadie. Robert couldn't play any instrument; he was purely a music lover. But this was his entry into being around bands."

"WE'D TRAWL THE RECORD SHOPS LOOKING FOR KRAUTROCK"

While Leer had musical aptitude and technical know-how, Rental had little. Electronics were ideal for him to realise his ideas. "He'd try to play the guitar – he was okay, but when he got access to a synthesiser, that opened things up for him," Leer notes.

As was de rigueur during punk, like Rental (born Robert Donnachie), Leer changed his name from Thomas Wishart. He adopted a surname with a deliberately Germanic tinge. "I liked the fact that it sounded like 'Lear' as in the jet but the way I spelt it felt more European," he explains. "Amanda Lear was around at the time." He had been reared on West German electronic music in the 70s. "I'd been listening to people like Kraftwerk and Can long before I listened to punk," he says. "They were my staple diet in the 70s because I literally hated pop music. The only things I liked were Bowie and Roxy Music. I thought everything else was shit. Krautrock was an antidote to that.

"I'd been a prog rock fan until Emerson, Lake & Palmer's *Brain Salad Surgery*," he adds, "but then I heard Kraftwerk on the radio and I thought, this is much better. In a way, it blended in with things like The Velvet Underground. It wasn't so hippie-ish."

In the 70s, the trawl for new music as an alternative to pop and the baroque excesses of Anglo-American prog was one which took place in near darkness.

"In Port Glasgow there were six or seven of us who'd go up to Glasgow, trawling through all the record shops looking for krautrock records," he recalls. "But they were hard to find. There were no reviews – you just had to take potluck that you were getting something good. I remember buying Faust's first record, the see-through one. I had no idea what it was going to sound like, I just liked the sleeve. I also bought Weather Report's *I Sing The Body Electric* on the same day. I thought for some reason they'd be similar albums. They weren't!"

Artists from Scottish backgrounds sometimes have an anti-Romantic back story of bleak tenements and young lives blighted by drugs, violence, poverty. How was Leer's own upbringing?

"Port Glasgow's quite a small town. Quite ordinary, really. Mind you, for the first 10 years of my life I lived in a slum," he reveals. "But it wasn't an awful slum. I had a really nice childhood. I remember playing among the broken buildings – during the war, a lot of the buildings had been bombed all across the Clyde, so there were all these broken buildings you could go play in."

This ties in fascinatingly with the accounts of musicians such as Can's Irmin Schmidt and Conrad Schnitzler, who grew up in the ruins of post-war West Germany, for whom the rubble was, as for Leer, a source of fun and play rather than angst and despair, though it did imbue in them the idea of rebuilding, culturally, from scratch. "Leer" means "empty" in German and the young Thomas, dreaming electronic dreams before synthesisers eventually tumbled in price and became ubiquitous, had to fill his glass from nothing.

"I either made instruments myself from scratch or had someone make them for me," he says. "I had a lab technician friend who was handy with a soldering iron. He'd make these cardboard box things with resistors on them, and nails which you could use as a keyboard. Then I'd use my guitar pedal to create effects."

The artist formerly known as Thomas Wishart: "I liked the fact 'Leer' sounded like the jet"

Photos: Chris Carter

“There was a different vibe in the air” (here and top, right): Thomas Leer circa 1982

Following a brief punk phase with the group Pressure, who also featured Robert Rental, Leer recorded his first single, Private Plane, in his flat in London’s Finsbury Park in 1978, using rudimentary equipment including a four-track recorder, a tape echo unit and a Stylophone. Today, the track feels like a grainy, ancient relic of proto-synthpop, all scratchy alternative propulsion, with Leer himself, a blurry, black and white presence on vocals. The single was critically well-received, but it was only on its release that Leer became conscious that he belonged to a burgeoning UK electronic underground scene.

“I didn’t know about anyone when I made my first record – not Cabaret Voltaire, The Human League, Daniel [Miller], or Throbbing Gristle. There were no networks, no live circuit.” Was he the victim of synthophobic, rockist hostility? “No, I was quite lucky in that respect. I was picked up by journalists who liked the sort of thing I was doing. I even got a Single Of The Week from [*NME*’s] Tony Parsons!

“One aspect of my music that has remained the same throughout is that I was never Kraftwerkian,” he furthers. “I always had guitars in there. I wasn’t a purist about it. And I think people appreciated that PiL [Public Image Limited] were into my music, which surprised me.”

In 1979, Leer and Robert Rental were approached by Throbbing Gristle to make an album together for their Industrial label. As Chris and Cosey have since explained, they wanted to place some creative pressure on the duo by lending them, for a limited period, equipment with whose workings they were not immediately au fait but not offer them any guidelines. They wanted them to come up with their own solutions, untutored.

“It was fraught,” Leer says. “When Robert made his single [Paralysis, 1978], I’d produced it for him, so I did all the technical work on his record. So, it was more difficult for him, not so much me – I’d already worked with multi-track. We were up and running the first day. I think TG wanted us to fuck up! They’d have liked that. But we didn’t. We were okay. We weren’t aware of their strategy at the time. It was only when we started to talk to them that we realised they were fucking with us. But I didn’t care. I just wanted to make a record.”

“I THINK THROBBING GRISTLE WANTED US TO F*** UP”

Was Robert tricky to work with? “Incredibly tricky,” he says. “He was one of those people who, when he was faced with actually having to do something, he’d freeze and not be able to get past it. He would go away and sit in the kitchen, smoking, and I’d have to spend an hour or so coaxing him out. He needed all the time to be bolstered, told we were doing fine. But he’d panic: ‘We’re not going to get it done in time, we’re not going to make it!’”

Nonetheless, Leer is at pains to stress that Rental’s contributions were vital. *The Bridge* is divided between ambient and deadpan synthpop, flecked with punk-ish elements, inscribing patterns and templates, generating clouds of analogue abstraction with few precedents. There are faint elements of the Cabs, Eno, Buzzcocks even, but the album feels as urgent and original as TG mischievously hoped and intended.

The duo split and Leer’s next solo move was to sign to Cherry Red where, in keeping with the time, he exploded into full colour with the 1981 EP *Four Movements*, perhaps his masterpiece. From opener Don’t to the muezzin funk of Tight As A Drum, it’s a rich, sinuous, layered melange of world, dance and electronic music, painting pictures, throwing shapes that were all Leer’s own. There was nothing else near it, even in as fertile a year for avant-funk as 1981.

“I’d acquired more equipment, I had my own 8-track at home with a mixing facility, I had a Korg synthesiser,” he recalls. “There was a different vibe in the air. That dark period with all the Final Solution gigs, the darkness of Joy Division, that was ebbing away. We were moving into this bright and colourful time. And I was out and about, living in Battersea, and drinking all that in. Plus, I had a love for soul music and an understanding of Latin music.”

Propa job: Leer with Claudia Brücken as one half of Act, 1987

Unlike Spandau Ballet, ABC or The Human League, however, *Four Movements*, whose cover image was taken from a Matisse painting, wasn’t an attempt at pop entryism. Rather, it was an impressionistic, cubistic take on the nightlife, the dance scene that inspired it, with too much about it, too much going on, for it to qualify as pop. “Yes, I wasn’t trying to compete with Spandau Ballet,” he confirms. “I never expected anything like that.”

Leer followed up with 1982 album *Contradictions*, cut from the same, excellent cloth as *Four Movements*. However, it was notable that 80s electropop success in the UK came in the form of duos, often yin-yang in formation: Soft Cell, Sparks, Yazoo, The Pet Shop Boys, etc, as well as groups like The Human League and

Depeche Mode. Leer was just himself – one of the "missing boys" in his demeanour, sweetly enervated vocals, enigmatic detachment from the fray, a la The Durutti Column or the late Wolfgang Riechmann, maker of a single album before being stabbed to death in a random brawl in Düsseldorf in 1978. This was how the 80s did pan out.

Was Leer disaffected at missing out on success? "A little bit," he admits. "I remember when Gary Numan came along, I was really pissed off that he got to No 1. I think we were working on *The Bridge* at the time. I thought, there's no justice in this world. Comes along and finds a Moog in the studio and suddenly he's the leading light of electronic pop. It was a good record and all that, but it did piss me off a bit."

Eventually, says Leer, "I decided if you can't beat them, join them." He signed to Arista, for whom he recorded the 1985 album *The Scale Of Ten*. "They were sucking up people from the indies at that time like a Hoover. And when a guy walks into your living room, a cigar on legs, and asks, 'What do you want?', you know, name your price, it's very hard to say no. So, I asked for all sorts, a Fairlight, and I got it, which took me into a whole new universe. But it wasn't a good deal with the devil, it was a bad deal. I regretted it almost immediately. It took over my life. I always wanted to stay DIY, which is why I asked for a Fairlight. I could do what I wanted without a producer telling me what to do."

Although *The Scale Of Ten* sounds closer to the orthodoxies of mid-80s pop, it has some beautiful things on it: Memories Of Reason, for example, is architecturally akin to Scritti Politti's *Cupid & Psyche '85*, released the same year. But Leer found himself drained and disillusioned by the Arista experience. "I hadn't had a life when I was making that album," he says. "Plus, things were happening in my private life that were fucking me up. I think the label could have done more to push the singles, but they didn't. So, I decided to walk."

Deciding that the solo thing "wasn't working for me", he teamed up with ex-Propaganda singer Claudia Brücken to form the duo Act, signing to ZTT Records. "This was one time I wasn't in complete control of my production. How can you be when you're working with people like Trevor Horn and Steve Lipson?" Again, Act cut gorgeous tunes – 1987's Absolutely Immune and Snobbery And Decay, which skirted the charts but were ultimately too maximal, too layered, gave too much to function as pop.

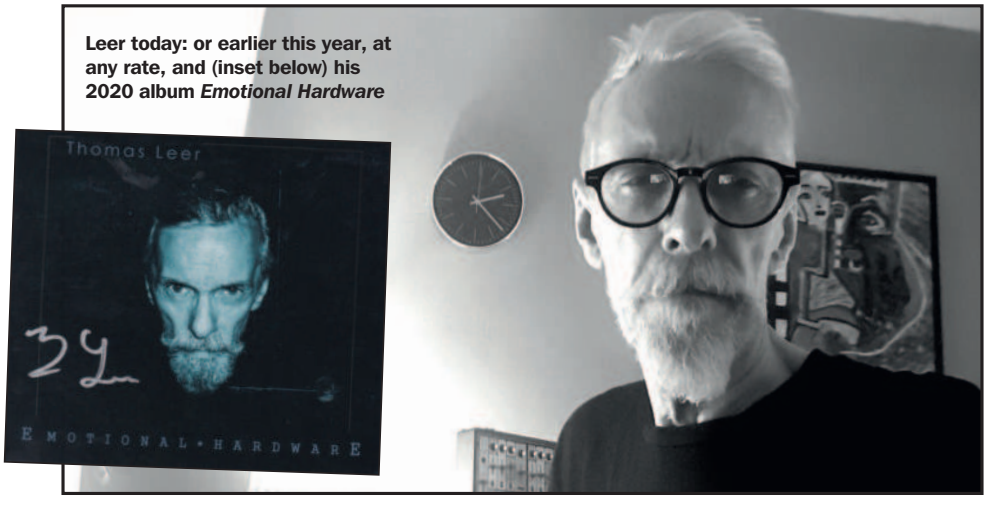
Leer went AWOL in the 90s, in which his proto-electronic visions felt like they belonged on the far side of the sun. He did carry on recording, however. "I did record the album *Conversation Piece* [released in 2003 on Avatar] in the 90s. And *Parts Of A Greater Hole* [Karvavena, 2004] also. I was making that music while it was all going on in the acid scene. I wasn't into that; I wasn't going out clubbing. I liked the music, it was okay, but felt it was a comedown from the electronics of the 80s. "But trip-hop, Coldcut, and Future Sound Of London got me interested again."

Leer has continued to record and issue work over the last two decades, working on his own terms, without a smash hit past to live up to, across a range of styles, including 2020's excellent *Emotional Hardware*, his wattage undimmed. But while he has another electronic album in the pipeline, he also has a rather less expected project on the go.

"For the last year I've been writing guitar songs, leaning pretty heavily towards the blues," he says. "I've had this desire for years to make a blues album, without any electronics. I'll probably end up throwing some synths in there but it's basically a pure blues album. It's the sort of thing I would have loved to have done when I had record contracts, but it wouldn't have been possible. It'd have been like, 'Who's going to buy a blues album from you?'" He's also working on a project with Microdisney's Cathal Coughlan, something else which would have felt unthinkable to many in the 80s.

"I've always followed my own instincts, right up to the present day," he sums up. "I go on what feels right at the time. I've explored different genres, but it's still me." RC

The Bridge, *originally released in 1979, has a long-awaited reissue on Mute this month. The album will be available on white vinyl (vinyl edition available for the first time since its original release) and on CD for the first time since 1992.*



Leer today: or earlier this year, at any rate, and (inset below) his 2020 album *Emotional Hardware*

'FEROCIOUS BOMBARDMENTS'

ROBERT RENTAL AND DANIEL MILLER: LEER'S FELLOW TRAVELLERS

Robert Rental, a friend of Thomas Leer's from their teens, depended on Leer for technical assistance for his first single, 1978's Paralysis. With its ultra lo-fi, chalky, abstract swell of electronics, guitar and treated Stylophone, it feels at once quaint and unnerving, a relic of a stillborn future.

The same year, in advance of founding Mute Records, Daniel Miller, fired up by the example of krautrock, released T.V.O.D under the pseudonym of The Normal, backed with Warm Leatherette, whose whip-smart, Ballardian pointedness turned a great many heads. It would eventually be covered by Grace Jones, attracted by its terse robo-sexuality.

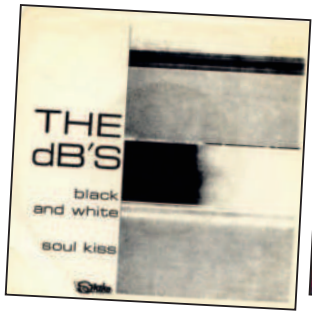
Miller wasn't keen on performing as a solo artist and so teamed up with Robert Rental to play live. As he explained at the launch event for the *From The Port To The Bridge* exhibition, it fascinated him that synth music could bring together two people as disparate as him and Rental: one a well-to-do North London Jewish boy, the other a working-class lad from Glasgow.

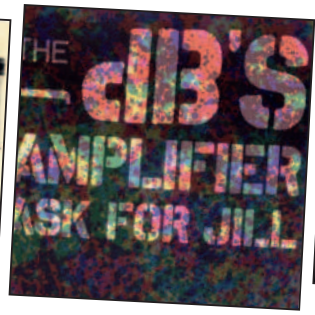
In 1980, they released *Live At West Runton Pavilion – 6-3-79*. It's strangely bathetic that this Norfolk village should have played host to one of the cornerstone documents of early British synthpop, but it's a surreal affair all round, oscillating between lengthy samples of muzak, ferocious bombardments of crude electronics, improvised, impassioned vocals from Rental, and sharp, arpeggiated electropop.

The partnership was as brief as it was fraught. Miller discovered Fad Gadget and focused on Mute records. Rental recorded fitfully until his death in 2000.

DECIBEL STARS

Friends of Big Star and kindred spirits of R.E.M., North Carolina's **The dB's** were 80s critics' darlings. And even if they never rose beyond cult status, they influenced a generation of power poppers/alt.rockers. With a new album of rarities and demos released, the four members reflect on their history. He thought you wanted to know: **Bill Kopp**





In his 2017 memoir, *A Spy In The House Of Loud*, dB's frontman Chris Stamey likens his musical journey to New York City to ones made previously by fellow North Carolinians Thelonious Monk, John Coltrane, Max Roach and Nina Simone. "Whether we stayed for only a short time or never left," he writes, "we pilgrims in those heady, uncharted days were forever changed." And though all four core members of the band known as The dB's come from the city of Winston-Salem in the Tar Heel State, to a man they correct anyone who comments upon their Southern origin. "We're a New York band," they'll insist.

But The dB's have their musical roots in Winston-Salem. Home to only 100,000 people, the North Carolina city built with tobacco fortunes was home to a vibrant rock and blues community. "The Winston-Salem rock scene was really small," explains drummer Will Rigby. "Everybody knew everybody, and a lot of us played in more than one band."

In the late 60s and early 70s, a long string of Winston-Salem bands came and went. They had names like Captain Speed and the Fungi Electric Mothers, The Loyal Opposition, and Imperturbable Teutonic Griffin; the latter two featured guitarist Mitch Easter. Rigby laughs when these obscure bands are mentioned: "None of it would matter if [the people involved] hadn't gone on to make records."

By 1968 Stamey had joined a group called Soup; that featured another guitarist a year younger than him, Peter Holsapple. Like many teenage bands, it didn't get far. "There was perhaps *one* gig," Stamey says, "at the coffeehouse at Knollwood Baptist Church."

But the fuse had been lit. By 1976 Stamey's band, Sneakers, featured future dB's drummer Rigby. That group (then featuring Easter as a semi-official member) self-released a six-song, self-titled EP in '76. Stamey was restlessly ambitious, and though for years he had made regular visits to New York City, by 1977 he made the big leap and moved there.

Stamey connected with indie label owner Terry Ork, who asked Stamey to put together a rhythm section to back Alex Chilton. The former Box Tops and Big Star guitarist/singer was planning to move to New York City as well, and he needed a band. On his arrival, Stamey says that Chilton – who was still reeling from the demise of Big Star and the end of a romantic relationship – was "invigorated by a new start in the big town." Stamey takes issue with characterisations of Chilton in that period that describe it as a "lost weekend". "I recall things differently," he says, noting that they shared an optimism about the future. "We thought we were about to take the world by storm."

But by mid-'78, Chilton had returned to Memphis, beginning work on the wonderfully shambolic *Like Flies On Sherbert* LP. Still in New York City, Stamey launched a new group, The dB's. The trio featured Stamey on guitar and vocals plus drummer Rigby and Gene Holder on bass. "The original concept was not necessarily to be a permanent band," says Rigby. "Chris hired Gene and me to come and do some shows with him, but it quickly became clear that it was going to take some time to build up a following." Within a month, the three decided to make The dB's an actual band.

"THIS IS EITHER GOING TO CHANGE THE FACE OF POP OR FAIL MISERABLY"

A scintillating single credited to Chris Stamey and The dB's featured an A-side – (I Thought) You Wanted To Know – played by Stamey with Television's' Richard Lloyd, who wrote the tune. "Chris wanted to have a band to promote that," recalls Holder. Individually, he and Rigby had both recently moved from North Carolina to New York. "So, Chris asked if we'd be interested in playing. I said, 'Definitely,' and that's how we started, the three of us." The flip, If And When, featured the new trio. The single was released on Stamey's own indie label, Car Records.

The three-man dB's backed a returning Chilton for some New York shows; Holder describes those gigs as "kind of chaotic, but still good". Similarly, early trio-version dB's shows were – according to all participants – sloppy and unfocused. "We did a few gigs that way," recalls Holder. "Then we decided we needed another person to carry some of the load onstage." He says that, by October 1978, they made a decision. "We got Peter to move up, and that's where the band really started getting off."

Holsapple had already left North Carolina; his journey first took him to Memphis. He had discovered Big Star years earlier thanks to Stamey. Rigby notes that Little Diesel, a Winston-Salem high school-era combo including him and Holsapple, featured In The Street in their set in 1973. It was revelatory for Holsapple, letting him know that there were others who appreciated that kind of music. "You didn't feel so alone in the 'Midnight Rider' world," he quips. As early as 1977 he made a pilgrimage to Memphis, joined by Mitch Easter and Will Rigby. "We saw Chris Bell at Danver's restaurant!" he gushes.

With Bell, Holsapple and his friends dropped in on the sessions for what would become Chilton's warped, strange solo opus [*Think Elvis'* Sun Sessions *produced by Brian Eno – Ed*]. Holsapple recalls being taken aside by producer Richard Roseborough, who said of *Likes Flies On Sherbert*, "This record is either going to change the face of pop music as we know it or fail miserably."

It wasn't long after that trip that Holsapple went to Memphis a second time – alone this time – to seek his musical fortunes. "I thought, 'Well, maybe if I go back there, a little of that Memphis goodness will rub off on me,'" he reasons. He did some recording with Roseborough, and he recalls with a laugh what Chilton had to say about those tapes. "I heard what you're doing with Richard, and it really sucks," he said. But Chilton offered to come by the studio and "show [Holsapple] how it's done." Those recordings circulate on bootlegs.

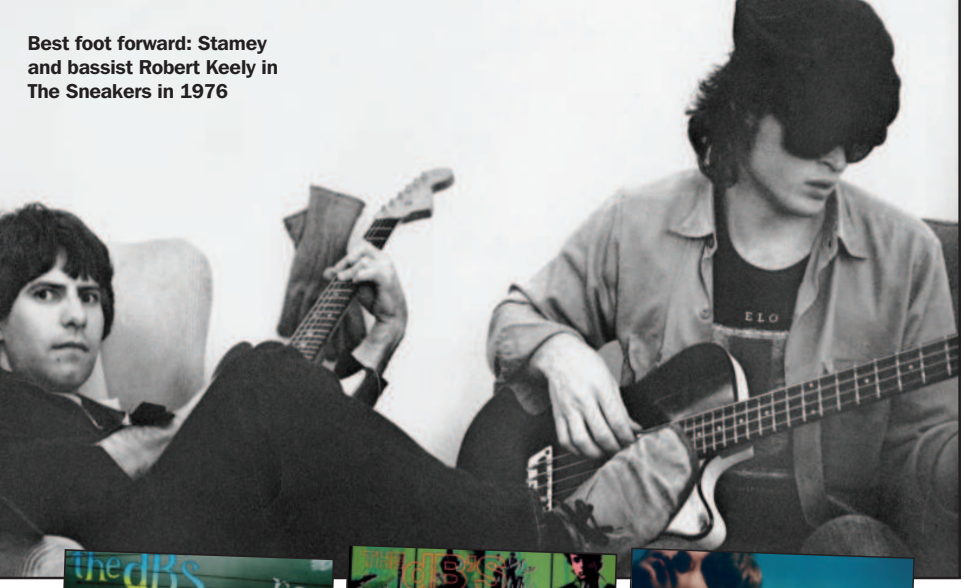
One day while hanging out at the public library – which was air-conditioned – Holsapple read a piece about The dB's in *The Village Voice*. Serendipitously, within the next day or two, he got a phone call from Rigby: "Do you want to come up and audition to play keyboards?" He didn't hesitate.

The morning after attending a Tom Petty show with Walter Egan opening ("Tickets were 98 cents," he notes) Holsapple was on a plane. "Hungover, barf all over my shirt, I flew to Winston-Salem, somehow got on another plane, and went to New York," he recounts. "Will found me, took me in, and cleaned me up. I went to audition, and I think I passed." The dB's were now a foursome.

The original idea was for Holsapple to play keys with The dB's playing Stamey's songs. "But it became evident fairly quickly that I was coming with a bank of songs," Holsapple

The dB's in 1979 (l-r): Chris Stamey, Will Rigby, Peter Holsapple, Gene Holder; and (main pic, left) in 1980

Photos: Julia Gorton; Allen Aycock



Best foot forward: Stamey and bassist Robert Keely in The Sneakers in 1976

says. Cautioning that it's a slight generalisation, Holder observes that "Peter writes from the heart, and Chris writes from the mind."

Meanwhile, the new four-man dB's worked up a full set and started to play gigs around New York City. "We had our first gig at Irving Plaza on Halloween 1978," Holsapple recalls. There were five bands on the bill, including The Fleshtones, he notes. "And we were *terrible*."

Chastened by the experience, Holsapple, Stamey, Rigby and Holder re-committed themselves to refining their sound. "We rehearsed at *New York Rocker* magazine on 5th Avenue, among the stacks of back issues," Holsapple says. Some of those practices were recorded on a TEAC 2340, and selections from those tapes are featured on the new archival release, *I Thought You Wanted To Know*.

"The more we worked Peter's songs into the set, it became clear that he was an equal force in the band," says Rigby. He notes that, while Stamey continued to be the "make the phone calls" member of the band, the dynamic shifted during 1979 and '80. "Peter's own songs were too strong to keep him long confined to that organ chair, as was his superb guitar playing," says Stamey.

By the time the quartet's first single, Black And White b/w Soul Kiss, was released in 1980, Rigby says that Stamey and Holsapple (who had moved to second guitar) "were on an equal basis in the band." Holder agrees. "We were open to any of the songs, no matter who wrote them," he says. "It wasn't any kind of dictatorship."

The dB's built up a repertoire based on the original songs of both Holsapple and Stamey. But it wasn't always smooth sailing. Rigby recalls an early gig. "It was the first time we played LA," he says, "and I think a lot of record company people were there at the Whisky a Go Go. We pretty much stank up the joint."

The band did eventually land a record deal, but they had to look beyond US shores to do it. "Chris and I went to London in 1980 to try to get us a record deal," Holder says. "No American label wanted to sign us," Rigby emphasises.

"WE WENT TO LONDON. NO US LABEL WANTED TO SIGN US"

Holder and Stamey planned to employ a kind of bait-and-switch approach to pique the interest of British record executives. "Chris had a tape of some unreleased Blondie demos that he was thinking of putting out on Car Records," Holder says. "We had that demo to try to get in the door." Unfortunately, all of them lost interest when the subject changed to The dB's.

Ultimately, UK-based independent label Albion – home to a string of releases by pub rocker Ian Gomm – was the only label interested in The dB's. "We would've much rather have been on Sire or something like that," Rigby says, "but we had this reputation of being inconsistent."

Albion released The dB's debut album *Stands For Decibels* in 1981. Produced by the band and Alan Betrock, the record's standout tracks include Black And White and Bad Reputation, both Holsapple tunes. Though it didn't sell in massive quantities, the LP received widespread praise. That contrast between commercial under-performing and critical success would set a pattern, one that characterised the entire arc of The dB's story.

It was only a few months later that The dB's returned with their second album, *Repercussion*. Also released on Albion, it was the first production assignment for Scott Litt; he'd later work with R.E.M. and Nirvana. Breaking the sophomore slump curse, *Repercussion* often gets the nod as the finest dB's album, the one most representative of the group's considerable strengths. "We had the songs, we had the budget, and went in and did it," says Holder. "That's my favourite record of The dB's."

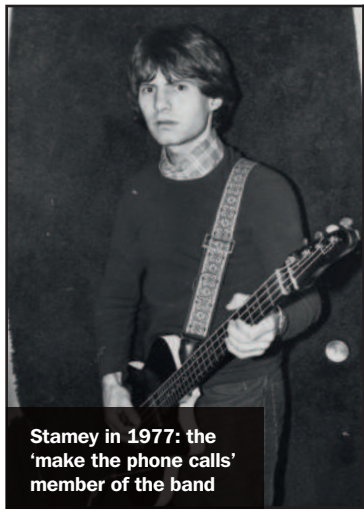
The album was divided between Stamey and Holsapple songs; the two composers rarely wrote together. Highlights include Stamey's punningly-titled From A Window To A Screen and Holsapple's classic Amplifier.

The band toured extensively in that period. "We recorded *Repercussion* in London," Rigby explains. "That fall, we did a pretty long tour in the US, then another in '82, this time opening for Dave Edmunds." The band also played several shows on the Continent. "Then we got back, and Chris said, 'This is the last tour, and I'm quitting after this.'"

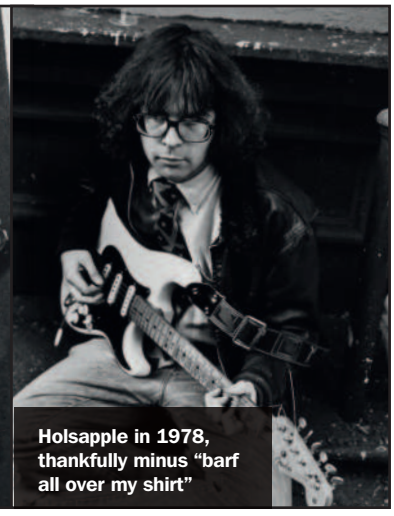
"Chris was starting to feel ready to go somewhere [else]," Holsapple says. But there was never any question about the band continuing. "I never stopped wanting to play with Peter," Rigby says, though he admits that he felt the band should have changed its name after Stamey's exit. The group landed a deal with Bearsville Records, and accounts differ as to whether Stamey signed the contract and subsequently backed out.

Even without Stamey, 1984's *Like This* was another critical success. All the 11 songs – highlighted by Love Is For Lovers and a new recording of Amplifier – are Holsapple originals. The group toured the US, opening for R.E.M., but behind-the-scenes record label issues helped doom the record's commercial potential.

More touring ensued, but it would be nearly three more years before the fourth dB's album appeared on shelves. *The Sound Of Music* was released on IRS Records; the label also licensed The dB's back catalogue for reissue. Holder left when sessions were completed; he was replaced on bass by New Orleans musician Jeff Beninato,



Stamey in 1977: the 'make the phone calls' member of the band



Holsapple in 1978, thankfully minus "barf all over my shirt"

and guest musicians on the record included Syd Straw, Lisa Germano, Van Dyke Parks, and old friend Benmont Tench.

For live shows, the group added another guitarist whose name they take pains to avoid mentioning. The group once again landed an opening spot on the latest R.E.M. tour. "So, we wound up playing for more people than any other lineup of The dB's did, with this guy we couldn't stand," Rigby says. One more tour with another guitarist, Eric Petersen, was more successful. "Then, there was a tour in the summer of '88, and that was pretty much it," Rigby says. "That was the end of The dB's."

Critics like to put artists into boxes. And yet none of The dB's has ever been comfortable with the term "power pop", especially when it's applied to their group. In his memoir, Stamey wrote of the band's heyday: "By the early 80s, power pop practitioners seemed overly reverent of the past, with chips on their shoulders, a British gear fetish, and hair dryers at the ready."

The other three dB's are even more direct on the matter. "I *hate* power pop," Holder declares. "The dB's were more experimental [than that]. Chris's songs, especially, were always pretty odd." Rigby agrees, noting that in his estimation, The dB's had "a little more intellectual heft than the average power pop band." He thinks of the band as "melodic rock. I prefer to think of us in the same category as Tom Petty, but that might be an exaggeration." As for Holsapple, he believes The dB's' aesthetic was closer to that of R.E.M., nobody's idea of a power pop group. "Though I see them as having *influences* in the power pop realm in the same way that we did," he allows.

The dB's quietly ceased operations shortly after the release of *The Sound Of Music*, with members going on to other pursuits. Holsapple was a member of another critically acclaimed outfit, The Continental Drifters. He toured an as auxiliary member of R.E.M. and for many years now has played with Hootie And The Blowfish. Holder got more into production and engineering, working with Cowboy Mouth, Steve Wynn, Marshall Crenshaw and many others. The rare drummer who's also a fine songwriter, Rigby has released several solo albums; the underrated composer's talents are on brilliant display on the playfully titled *The Page Turner Diaries*.

Everyone remained friends; there was never a dramatic falling out that led to Stamey's departure or the indefinite hiatus post-*The Sound Of Music*. In fact, Holsapple and Stamey teamed up for a pair of albums. Though separated by 18 years, 1991's *Mavericks* and *Here And Now* (from 2009) combine The dB's' songwriting prowess with an acoustic vibe more than a bit reminiscent of The Everly Brothers. And in 2020, outtakes from the *Here And Now* sessions yielded *Our Back Pages*, a homespun album of covers of dB's and other songs in that same subtly countrified style.

Holsapple's latest album, 2018's *Game Day,* shows his songwriting chops have not dulled. Nor have his instrumental skills: he plays nearly all the instruments on the record. Stamey has moved in an erudite direction, releasing albums featuring chamber instruments and other non-rock textures. His latest releases, 2019's *New Songs For The 20th Century* and *A Brand-New Shade Of Blue* from 2020, find him making a credible bid for a composer of modern jazz vocal standards. But he still rocks now and then and has been closely involved in the mounting of *Big Star 3rd*-themed musical endeavours.

After years without a dB's record, the group – with all four members back in the fold – reunited, putting the finishing touches on recordings that they had been tinkering with for years. The result, 2012's *Falling Off The Sky,* displayed a more mature dB's. "I don't think we could have made that record in 1981," Holsapple says. "We would've been too skittish and jumpy, too busy being bad boyfriends."

In support of the critically lauded *Falling Off The Sky*, the band played dates all over the US before the four again went their separate ways. They're reunited in a sense, to put together the new collection of previously unreleased material that forms much of *I Thought You Wanted To Know*.

And while there are no plans to record or perform together again, everyone is leaving that door open. "We were friends before we were in a band," Holsapple emphasises. "We had a lot of fun going out on the road together. That, to me, is maybe what I miss most of all." RC

I Thought You Wanted To Know *is on Propeller Sounds.*

Decibels and whistles: The dB's onstage at Rhythm Alley, North Carolina, circa 1978

Photos: Julia Gorton; Judy Schiller; Malcolm Riviera;

BRRRM WITH A VIEW

FIVE CAR RECORDS CLASSICS

Inspired by NYC-based Ork Records – the label that put out Television's 1975 debut single, Little Johnny Jewel – Chris Stamey launched an independent record label of his own. Founded in 1977 and lasting a short time, Car Records only released an EP and a handful of singles, but all are significant in the world of indie rock and (whether one likes the term or not) power pop.

Sneakers *In The Red* EP (CRR3, US, 1977) **£15**
Recorded in 1977, the nine-song Sneakers EP was the most commercial in a long succession of home recordings made by lifelong friends Chris Stamey and Mitch Easter. Guitarist Easter wasn't officially a member of Sneakers when the basic tracks were cut, though he's all over the final recordings. Will Rigby (later of The dB's) was Sneakers' drummer.

Peter Holsapple *Big Black Truck b/w 96 Second Blowout and Death Garage* (CRR5, US, 1978) **£6**
At the time of this single's release, Holsapple hadn't yet joined The dB's; the picture sleeve credits him as "of the H-Bombs." Quickly recorded and mixed in November, the recording also features pals Mitch Easter (drums) and Chris Stamey (backing vocals).

Chris Bell *I Am the Cosmos b/w You And Your Sister* (CRR6, US, 1978) **£300**
Big Star figures significantly into the story of The dB's. Peter Holsapple met Bell on a trip to Memphis, and Bell introduced him to Alex Chilton. This single would be Bell's only post-Big Star music released during his lifetime. Bell died in an auto accident in December 1978.

Chris Stamey and The dB's *(I Thought) You Wanted To Know b/w If And When* (CRR7, US, 1978) **£12**
Stamey initially formed The dB's in 1978 with Will Rigby and Gene Holder as an ad-hoc group to play these songs. The A-side was written by Television guitarist Richard Lloyd, who provides the song's signature dive-bomb guitar runs). The new – pre-Peter Holsapple – group is featured on the flip.

Chris Stamey *Let It Be Me b/w That's Why I Hate (The Replacements)* (Car Records 12, US, 1994) **£12**
Nearly two decades after its initial run of singles, Chris Stamey briefly revived the Car Records imprint for this one-off release. The pair of songs was recorded in 1994 at the popular Cat's Cradle nightclub in Chapel Hill, North Carolina.

"I'm Alive By The Skin Of My Teeth"

And what teeth they were. Few could have predicted that, 45 years after the tumult and infamy of punk's peak, **Johnny Rotten** would still be here, and furthermore that he'd swap pariah for national institution status, least of all Lydon himself. **Johnny Sharp** hears his story of survival – and savaging of his former bandmates amid the fallout from *Pistol*, the new Danny Boyle-directed TV series. Then, on **p88**, Messrs Matlock, Cook and Jones have their right to reply, on **p94** we assess the value of an original version of God Save The Queen, while on **p96** we feature a Pistols discography.

For someone who not so long ago spoke of facing "financial ruin", John Lydon is in remarkably good spirits. We meet the one-time enfant terrible of punk across a transatlantic Zoom link, where we find him sat at his breakfast table at home in Los Angeles, looking in fine shape for 66, glugging cans of San Pellegrino mineral water (sparkling, we presume, judging by the number of belches that punctuate his answers) and puffing on a succession of cigarettes ("Marlboro – more expensive than marijuana!"). He seems in ebullient, effusive mood, even when venting considerable spleen against his former Sex Pistols bandmates, against whom he lost a court case last September, failing to prevent them using the band's music in the upcoming Danny Boyle TV series, *Pistol*.

That may have something to do with his imminent return to the stage fronting Public Image Limited, the band with whom he helped open up the parameters for post-punk, drawing on dub, industrial noise, krautrock and later dance music to accompany Lydon's lacerating, emotionally wired caterwaul of a voice. For him, you suspect, the band is his true creative home: when asked why, in 2005, he only included three Pistols songs on a 20-track career retrospective, *Best Of British £1 Notes*, he explains, "I like a hell of a lot more PiL stuff than Pistols stuff. And I've done a lot more of it."

But one thing he repeatedly impresses on your correspondent is his need to retain his status as a free thinker. The moment you feel you have him pinned down is when he's most likely to turn on you. And given the wildly unpredictable career path he's followed, would we have him any other way?

His political volte face in recent years, from slagging off Nigel Farage and supporting Obama in the early 2010s to suddenly endorsing Brexit and Donald Trump (who, when asked to explain, he calls "a terrible man" while also saying "the shitstem needed shaking up") seems like a reflection of this contrarian instincts – but while we did ask him about those issues, since this isn't *The Economist* and we don't have an extra 10 pages to spare, we've chosen to focus on music for this particular encounter.

His upbeat attitude is particularly admirable given that the pandemic was evidently tough not just on him but also for his wife Nora, who suffers from Alzheimer's and for whom he is usually the full-time carer (his brother is moving in to take over the job while he's on his upcoming tour). "It was a terrible time," he says of the isolation enforced by Covid-19. "We barely saw anyone. She's a very outgoing, vivacious, and happy-go-lucky kind of person, and all of these restrictions, all of a sudden, were saying 'No, you cannot see my face.' And worse still, a few who did come to see us, they were doctors and nurses, all in masks. So, Nora couldn't understand – what is that? She was probably relating people in masks to hospitals and death. It was awful."

While he could handle wearing a face covering ("I take the Japanese as my leading example – they wear masks out of politeness, to protect you from *them*"), Lydon was far from happy about being vaccinated ("I *bitterly* resented having anything put in my veins. It made me sick, and really depressed"), although he's more of a vax-sceptic than an outright opponent.

Mask or no mask, though, he's buzzing at the prospect of coming back to the UK to tour with PiL in June, after a bigger tour last year promoting his book, *I Could Be Wrong, I Could Be Right,* with spoken word Q&A shows. He tells *RC* he and the band are "champing at the bit" to get back out there, although he admits he's also "more fearful than ever… I've always been nervous before I go out onstage, but even more so now."

Fierce, scary Johnny Rotten, nervous? Yes, indeed. For all the brash, abrasive aspects of his public persona, he's also never been afraid to admit to his own vulnerabilities. Something which understandably came into sharp focus over the past two years. Anyway, strap yourselves in, and former bandmates, maybe look away now…

The past two years must have been tough for you. As well as caring for Nora your past health issues (childhood meningitis, respiratory problems) must have left you feeling vulnerable. And then you go on a massive book tour around the UK at the height of it last year.

Yeah. When it all began, I thought, oh God, I'm bound be the first person to get Covid, because I'd had meningitis, which affected all my respiratory systems. I get colds and flus all the time and I'm very prone to bronchitis and lung issues. Yet none of it's happened to me! I did a book tour of Britain last year, where people were sitting on my knee like I was Santa Claus, hugging and kissing and getting way up close! But we all made it through! Which, of course, makes me highly suspicious of everything the authorities told us…

You're still working hard, and evidently you need to, judging by the fact you took a hefty hit financially from the recent court case.

Smile in the face of adversity – thank you, Shakespeare! Yes. I suppose that's the way my life is. I would never be happy with

Photo: Barry Plummer

"And that's Rotten with an 'e', is it, sonny?": John Lydon has his particulars taken down by her majesty's constabulary in 1977. We assume he's drinking something stronger than sparkling water on this occasion

contentment. I like dilemmas. I like issues. I like problems. But mostly I like solving them. And writing songs is part of that.

Any regrets about taking your ex-bandmates to court?
Ooh, you bet. Ridiculous. Absurd, right? Taking on the Disney corporation? How on earth do you think that's gonna end up well for me? But I'm a human being and I can't just roll over to what is basically a very perverse, greedy situation. With a touch of spite in it, too. It's an absurd project that they're putting out right now. They went to court to deliberately hinder me having any say in the proceedings.

To this day, I've not seen a script [of *Pistol*, based on Steve Jones' memoir]. Nothing's been shown to me. I have no idea how I'm being misrepresented. Yet even on the internet there a picture of someone playing me and Nora, my wife. How on earth are we anything to do with that? We've been deliberately misled and abandoned with this project right from the start. That's fucking evil. And some of them are out there saying, oh, they told me… They did not. Four days before the first press releases on the internet is not an advance warning. And that's something like, what, a year, two years after they've wrote the script, appointed the actors, and planned the filming? How is that involving me? And if this is such an important story for Danny Boyle to be getting out there, how come you left out the main man while using his image all over the place? Fucking cunt liar. And all done, of course, with the corrupting influence of Disney's money.

So, what's the best outcome for you now? Do you hope that the TV show is good, or that it crashes and burns?
How can it be good when the main singer-songwriter and image of the band has been deliberately ostracised? The fact that they had to keep this project a secret, from me, shows an element of fear on their part. So, I'm going to be scrutinising it when it comes out, and I'll have to watch it like the rest of you on TV. Oh, you're press, you're probably invited…

I've seen two episodes of it. I thought that the guy who plays you did quite a good version of you…
You mention a "version" of me. If you want to know me, talk to me. Simple as that. Don't you think I should have a say in that? The only snippet I've seen is less than 30 seconds on YouTube, a trailer. And to me, it sounded like a bunch of middle-class kids in the student union bar. [adopts posh accent] "Oh, yaaas, we've gawt to offer the kids chaos!" or some crap-arse line like that. It's absurd! God almighty!

To be fair, that trailer doesn't do it any favours...
Listen, they [the rest of the Pistols] had *no idea* what I was writing from day one. They showed no interest in the detail, not even now. And they know that that first court case [suing Malcolm McLaren for a fair share of royalties in 1986] I fought on their behalf. I won the case, right? And I gave them equal rights as the end result. I didn't have to do that. And they've managed to use Disney Corporation money to screw me out of it completely. Well, don't come to me moaning about the crap merchandise, or the crap product, or the crap anything from them, because they deliberately drove me out.

But for me, it won't destroy the good. They cannot take away the strength of those songs.

You don't worry this is going to tarnish the band's name?
It'll tarnish *them* – they did it. You have to ask yourself the basic question why, if they were together four years before me, they never did anything. And what have any of them ever done since? Even less. They didn't need to do it this way. This could have been a very, very exciting story. To not be asked and to be deliberately kept in the dark about it. Really, the subterfuge of that just shows rats sinking their own ship.

> "He [Malcolm] was trying to replace me, even when I was writing Anarchy and God Save…"

Moving on… before the Pistols ended and PiL started, did you already have an idea in mind for a band of your own and what it would look and sound like?
Only that I wanted to work with friends. The Sex Pistols were not my friends. Sid [Vicious] was my friend, but they always had this little clique thing going on behind my back with Malcolm and they were kind of bitterly resentful and jealous of the position I had in that band. Hence [second, Lydon-less Pistols album and film] *The Great Rock'n'Roll Swindle*. This really was to just deride the whole thing and put it all down to just wanting to make cheesy money on fake products.

It also promoted the fake narrative that Malcolm wanted to put forward, that he was the Svengali genius behind it.
Yeah, heh heh heh! And there's enough fools out there that want it to be that way! But no matter how many times you try to rewrite it, according to your own selfish fucking causes, the truth will out. I mean, even when I was in the band, he was trying to replace me! Even when I was writing Anarchy, God Save, etc, etc.

He was trying to *replace* you?
Yeah, yeah. It's quite ludicrous, actually, that on a daily basis, I managed to endure it. But as I said, just smile in the face of adversity. If you can come through that lot... And here they are now, back at it again and just really trying to dumb it down into something it isn't.

It was something ferocious. Society-changing. Culturally significant, historical. And it has now become a silly little TV production – a bunch of posh kids discussing things. Well, this is a band that never discussed *anything*. Ever. They resented the fact that I could put two sentences together [Does generic impression] "Duh, the trouble with John is he thinks too much." Ha ha ha! If you want it from the Steve Jones point of view, that's all you'd have.

Glen (Matlock) says he felt that your ego got out of control. And you felt that you *were* the Sex Pistols.
This is a man in court who says, "I just want the money." That's what he said in court. And now he's trying to make excuses for that.

Did they have anyone in mind that they could possibly have replaced you with?
Yes! Malcolm.

He was going to front the band?
Yeah. Ha ha! Just like he got up onstage and wanted to be Lord Mayor of London. Do you remember that? I laughed when I was asked about that, and my immediate prediction was, I'll give it three more weeks, and he'll run away from the commitment. And lo and behold… because that's the kind of bloke he was.

Yet before that there was a story that he and Vivienne Westwood were considering Sid – or John (Beverley) as he was then – for the role of singer in the band, and there was some confusion over which John they wanted to audition...
That started because of the shop, SEX. Vivienne didn't like me. Still doesn't, and I don't care [laughs]. I got involved there in a situation one day, which she hated me for. But I was trying to defend the place. This mob came by – this was Saturday

afternoon – and they tried to break stuff in the shop. I was wearing my own gear – I had this lovely vest with the tits cut out so my nipples were there. Come on, you cunts! They'd never seen the likes of it. They all backed off. But Vivienne was furious: "You shouldn't talk to *those* sorts of people!"

Fact meets fiction: Johnny Rotten and Steve Jones front the Pistols in 1976 and (inset left) Anson Boon plays Rotten and Toby Wallace is Jones in forthcoming TV dramatisation, *Pistol*

Was this at the time the Teds had a problem with the shop, and with punks, because Sex used to be Let It Rock and that took 'their' shop away from them?
I don't know, but that was another issue. My dad was a bit of a Ted, that's why I didn't understand why that was a problem. I would go to Teddy boy dances quite happily. And, of course, there'd be a few surprised, but not many of them because they knew that's something I would do anyway, from before.

In fact, it was a famous Teddy boy, a Millwall bloke, too, he saw somebody breaking into my house, while I was on that American Pistols tour. He went in, chased them out and looked after the place – he actually rang me up, found a number for me in America and went, "Just so you know, I'm the bloke who beat up Joe Strummer a couple of months ago, but don't hold that against me, I'm looking after your place! Your records is safe!" Ha ha ha! See, that's working class for you. We look after our own.

You mention friendship being the key to the early PiL. Is that still the case with the current line-up, with Bruce Smith, Lu Edmonds, and Scott Firth?
Absolutely! Do you know, the most thrilling aspect of my life has been making those last two PiL albums [2012's *This Is PiL* and 2015's *What The World Needs Now*] and setting up our own record label. Thank you, British butter! [*He refers, of course, to his rather startling turn in Country Life ads in the early 2000s*]. To give us the money to be able to buy ourselves out of the record labels, set up our own company and tour, and produce those two excellent records.

And that's PiL. The thing about me, Bruce, Lu and Scotty is that we really like each other – we're friends, we genuinely get on. I've never really had that, I would say, in all my years of musical experience. I've always had to fight animosity, petulance, and jealousies. And somehow or other I get on with it like the Duracell bunny I am!

Yet conflict has been a positive creative force for you – even in the early days of PiL, you fell out pretty quickly…
Yes. Those were my friends – [Jah] Wobble, Keith [Levene], you know, and a succession of drummers… and at first there weren't problems. But unfortunately, through the record company, and when you're on somebody else's purse strings, and the money isn't there, the problems begin. And the resentments start. Then there's the Chinese whispers: "Ooh, no, you're the real star here. Don't tell John!" or whatever.

These things do create problems. And if certain members, as great as they are, if they're getting themselves into drug issues… you can't work around heroin, I'm afraid. I don't need to name no names…

The sound of that first PiL album [1978's *First Edition*] seemed to kind of come out of nowhere. Wobble couldn't play the bass particularly well at first, and Keith was hardly a virtuoso guitarist, but you made an incredible sound. Was that down to your vision, the production, or a happy accident?
I didn't want to try to imitate my past, but just freeform experiment and see what we could come up with. And I certainly wasn't trying to stay tuned into the Johnny Rotten cliché that the world was expecting. You take it *too far*. And you find out you land, usually in a much better place.

When working with Wobble, we wanted the deepest bass possible. Wobble's going, "I want people's BOWELS to fall out." OK, how we gonna get that? Well, you have to sacrifice something in the mix. So, I lowered the vocals to get that boomier sound.

But you can't plan these things. Life is all about experimenting and trying new and different ways to get better results. When you try to fit into genres, it's really very much like the definition of insanity: you keep doing the same thing, hoping for different results.

You've said before that songs such as Religion were offered to the Pistols. Could they have ended up sounding more like PiL if you'd continued?
No. I tried to get that into rehearsals on the American tour before we fell apart, but they wouldn't go near it. It was all "you can't do that…"

At the end of the Pistols, by all accounts it sounds as though you could have carried on the band, but you wanted them to go with you and ditch Malcolm, but they chose Malcolm. Could they have gone in a more experimental direction?
It's not a case of what I would have wanted – if they had wanted to do something, *anything at all*, I would have supported it, 100 per cent. The opportunity I was offering was, be yourself. Imagine trying that one out, boys and girls! And they let themselves down.

***Metal Box* (1979) is a post-punk landmark, but the packaging was groundbreaking, too. How did the – quite literally – metal box come about?**
There was a series of issues that led to it. And one of them was that Mr [Pete] Townshend asked me would I do a screen test for *Quadrophenia*. So, I did. And his manager [Bill Curbishley] absolutely *hated* me [laughs], so that was turned down. But I was sent the screen tests in round metal tins, and my mate Dave [Crowe] told me they were made by "The Metal Box Company" in Borehamwood, where he comes from. So, we spent most of the advance on the actual production of the tin and then filled it in with some music later [laughs]. Which, by the way, turned out to be very good indeed. Such is the result of having trust and faith in experimenting and being brave in life. You get better results.

Photos: EMI Archive; Miya Mizuno/FX

Did you no wrong?: Rotten (ne Lydon) fronts the Sex Pistols at the legendary London 100 Club show, September 1976

Is that something that was always important to you about records – the cover as well as the contents?
Oh gosh, yes. Paladin comes to mind [the British proggers' 1972 album, *Charge!*]. It's the same artist that did the Yes covers [Roger Dean]. I would buy records for that. One of my favourite covers was by the Edgar Broughton Band [self-titled 1971 LP]. The packaging was just carcasses hung up on a meat rack. At the time of all the hippie free love stuff! I thought, this is *challenging*. I love that cover and I love that band. They had a fantastic record, too, called Gone Blue: [sings] "And I love that little hole in the back of her head." Ha ha ha! Yeah, this is not a love song alright!

We learned early on that Johnny Rotten had a lot more going on musically than we might have assumed when you did that Tommy Vance Capital Radio show interview in 1977 about your favourite records. People were quite taken aback at the breadth of your tastes…
Well, if you knew my record collection, it's extensive, and extremely varied. It has room for everyone and everything… except Queen! I can't stand Queen! Ha ha ha! Actually, I like the drummer [Roger Taylor] very much, he's a good bloke. I met him once through Janet Street-Porter, at a dinner party – he was a giggle! But their music? No. Very well played and overproduced, but ultimately unsatisfying. Whereas, say, reggae for instance – God, the mistakes on those early reggae records, under the challenging title 'dub'! It was fantastic for me. Heartwarming. This is real people trying the best they could. And that's the approach in life I seek. I'm going off in many directions here, and this is where ideas come from – many different things. There's none of this – as that trailer for the TV series implies – sitting around going [adopts posh student voice], "Eurgh, wouldn't it be wonderful if…" There's no student union in us lot. We're real people. And it has to relate to real situations.

Do you still keep any old Pistols memorabilia or PiL stuff?
Yeah, yeah, of course. I love every aspect of every single thing I've done and the hard work that went into it. So, of course, I want a copy of that. For posterity, not because I want to sell it on eBay.

> "BEFORE ME, THEY NEVER did ANYTHING. AND WHAT HAVE THEY DONE SINCE? EVEN LESS"

And the ultimate Pistols release for collectors is the A&M God Save The Queen single [see feature, p94]. Have you got one?
No, that's one of them that's missing! I was offered it. But I could see that the person who had it, they were clinging to it like [mock-weeping please-don't-make-me-part-with-it face] it's the biggest treasure in the world, and you don't take from the fans. It belongs to them more than anybody.

On *Metal Box*, you sang about "getting rid of the albatross". Were you worried that people would always see you as Johnny Rotten the punk caricature?
Nah, I think the early PiL gigs proved that's not the case. That was a very strange time, too, though, audience-wise, because there were expectations of Sex Pistols and I was like, nope, sorry! This isn't the time to be doing cover versions of it.

From time to time, I've been known to play the occasional song from the past. But that's mostly because an audience is there with me rather than demanding it from me.

Yet well into the mid-80s, you were still struggling to get gigs because people wouldn't book you for fear of riots.
Yeah, you'd be getting fire marshals, insurance companies, promoters bricking it all due to the artificial mythology around me, like I'm this wanton, destructive human being.

Back when the Pistols were Public Enemy No 1, you were the highest-profile member. I can't imagine you had any protection when people were attacking you in the street, or any money to pay for it. It sounds like a scary time.
It was. I'll give you an example – the Bill Grundy show. I had to turn up on my own. I took the tube there and back, and they [the rest of the band] turned up in a limo that Malcolm rented. And this is the mentality that still exists there. I had to take all the vicious assaults and attacks – and there were many of them. But I stand by my words, you know? Here it comes, fully expected. No cowardice.

PiL lyrics like, "They put a hardwire to my head because of the things I did and said" suggest a siege mentality. Does that help motivate you?

No. It's not like that at all. I write from a point of view of empathy. I'm very empathetic to the disenfranchised and I will always stand up for people that I think are being victimised.

And that's how I can write songs like [the Pistols song] Bodies. That's something that's seriously emotionally attached to me. Because my mother told me she was considering having an abortion with me before my birth. And I found out years later that she did have an abortion before getting pregnant with me. And so, I'm here by the skin of my teeth. But would I deny my mother the right to make that decision? No, because she was telling me this in all honesty, and heartbroken to have to say it. Her situation and the financial worries and problems of being Irish Catholic at that time were very serious. And so, they [his parents] got married after my birth. There's a lovely picture of my auntie Agnes holding me at their wedding. So, you know, I'm alive by the skin of me teeth. And that's in the song. That's not siege mentality.

Yet there have been times when the world really has seemed to be out to get you. You made *The Flowers Of Romance* [1981] following your stay in Mountjoy prison in Dublin after being accused of assaulting police officers [his three-month sentence was quashed on appeal]…

Yeah, I was very, very eager to make music because I just faced the serious threat of spending a couple of years in Mountjoy. Accused of attacking two policemen's fists with my face. So, I'm gagging for it. Ah, freedom!

And that led to some curious sounds. The ever-reliable Wikipedia says you were inspired by the first Peter Gabriel album to create the cavernous drum sound on the album, which, in turn, inspired Phil Collins to create the drum sound for *his* debut album. Was this a prog icon inspiring a punk inspiring the 80s' biggest MOR star?

[Laughs uncontrollably] No, no, no, no, no! *Flowers Of Romance* was done very, very quickly in tape loops, right? Keith wasn't interested, we had no bass player at that point… and Martin [Atkins], drummer at the time, he was booked to go out on tour with his Brian Brain band. So, I got him in and asked him to just bash out various different rhythms without any concept of a song or anything at all. "Just lay down some beats, baby, please" – and he did. It was done at the Townhouse studio before they finished building it. So, we achieved that remarkable bombastic big church hall-y drum sound just because there was a 12-foot hole underneath the drum kit, with a board on top. Booooooom! And the echo was incredible.

Phil Collins was booked to go into the studio immediately after us and, of course, he used that idea to write. Fine by me! You're influenced by the situation you're in. This is the studio, this is the sounds it makes – shall we use that sound? It's about availability. And there it goes. It's like when I did *Psycho's Path* [1997], my solo album. We had an accordion. I can't play the accordion. My dad was a great accordion player – wouldn't teach me. How am I gonna get round this? As a kid I had a Slinky that I loved to let roll down a staircase. I loved watching it. So, what if I do that with an accordion, what will it sound like? And it sounded great. And that's now on *Psycho's Path*. It's all about what's available to you at the time.

What most excites you about playing shows with PiL now?

Well, it's going to be a great weight loss programme! But what can people expect from PiL? The sheer generosity and capacity for love that this band has for human beings. Our gigs are quite special. I've used the term opera before. Have you ever been to a proper Italian opera, and I don't mean one with the tiaras and all that nonsense, I mean proper people listening to opera in Italy? I have, and it's astoundingly warm. People singing along and participating in the highs and lows of emotion, and that's PiL. That's completely PiL.

I think my body of work, the generosity of spirit shines through. It's there in the songs, man! Yeah, I write about things that are emotionally damaging periods of my life that have really really hurt and upset me, and I share that with audiences. I see the connection with the audience when I'm doing Death Disco. I can see people crying, because they've they've gone through similar situations. That's powerful. That's the reward.

Can we expect a new PiL album soon?

Oh, yeah, we're writing bits and pieces while we're touring. In a few weeks we'll go into in a proper studio and bang them out. There's at least four songs ready to go.

Meanwhile, the Queen's Platinum Jubilee is this year. Do you still feel the same way about "our figurehead"?

I've never resented them as human beings and I wish this was more completely understood. I resent *the institution* because I think, as we can all see, it's falling apart.

It seems weird now to look back to '77 when God Save The Queen was out, and the reaction it got, because these days people realise the royal family are far from infallible and immune from criticism.

At that time, they were sacrosanct. It just wasn't acceptable. But that's me. It's the same bloke running around in my "I hate Pink Floyd" T-shirt, you know? Everything should be like a giggle. I'm music hall. That's what us working-class folk do and think. *Don't tell us what to think*. We'll work it out for ourselves, and if I can get a giggle or a rise out of you, I will. And God Save The Queen – I didn't think it would be taken the way it was. I didn't think any of the songs would be taken so negatively.

Since you've had much to say about a screen portrayal of the Pistols, if someone wanted to make a film or a TV series about your life, who would do a good John Lydon?

I said this years ago – Justin Timberlake!

Well, he's got the looks, if nothing else.

No, it's because he "keeps seats moist"! Heh heh heh! RC

Public Image Limited tour the UK and Ireland in June – see Gig Guide p130.

Growing up in Public: PiL circa 1981 with Keith Levene (right) and *Flowers Of Romance* cover star Jeannette Lee; (inset left) the current PiL line-up – Bruce Smith, Scott Firth, Lydon, Lu Edmonds

Photos: Barry Plummer; David Corio/Getty

"You still believe

After that little lot… the *other* **Sex Pistols** have their say. Submission impossible: **Johnny Sharp**

"It was a pretty good rock'n'roll band with something to say" – the Pistols in 1976 (l-r): Paul Cook, Glen Matlock, Johnny Rotten, Steve Jones

You're in Battersea? Whereabouts?" Steve Jones asks your correspondent across a transatlantic phone line from LA. "I used to live near the dogs' home. Bet it's changed since then. A lot more cameras around…"

He's referring to his formative years ducking and diving as a teenage thief in southwest London, which are captured in Danny Boyle's upcoming series *Pistol*, based around Jones' memoir *Lonely Boy (Tales From A Sex Pistol)*. It tells the story of how he escaped an abusive upbringing and a life of crime with the help of his schoolmates, Paul Cook and Wally Nightingale, by forming a band. Joined by Let It Rock shop assistant Glen Matlock on bass, they morphed from The Strand and The Swankers into the Sex Pistols, now minus Nightingale but aided and abetted by the startling presence of frontman John Lydon (dubbed Johnny Rotten by Jones due to the state of his teeth) and the shop's proprietor Malcolm McLaren. The latter's help in court would also help keep Jones out of prison, engendering an enduring (and some might say misguided) loyalty on the guitarist's part.

The rest has been clouded somewhat by conflicting versions of history, as McLaren tried to reposition himself as the scheming puppet master behind the band's subsequent explosion across British pop culture as figureheads of the punk revolution, and Lydon has often given his own strident (if disputed) account of what went on. *Pistol* tells the story from Jones' point of view, one that has been broadly endorsed by Cook and Matlock, but which provoked the ire of Lydon, who last year took Cook and Jones to court to try and prevent them using the Pistols' music in the show.

"Was I disappointed?" Jones asks himself of the court showdown. "Yes, because there's nothing wrong with the show. He comes out of it well – the agenda was not to make John look bad. If the shoe was on the other foot, none of us would have had a problem if Danny Boyle had wanted to do a show based on John's book. It was a pain in the arse but there

ALL THAT SHiT?”

Photo: EMI Archiv

was no way around it – I wasn't going to just roll over and let this TV show disappear. No way. Me and Cookie weren't going to back down on this."

It makes the prospect of any sequel to their reformations in 1996, 2002-03 and 2007/08 seem remote, but there's better news for anyone wishing to listen to the actual music they made (let's not forget about that, eh?), as *Sex Pistols: The Original Recordings* is out this month, collecting the whole of *Never Mind The Bollocks* along with early demos, B-sides and covers. "Not many bands get to achieve what we achieved in such a small amount of time with just one album," says Jones as he, Cook and Matlock look back…

What are the biggest misconceptions about the Sex Pistols?

STEVE JONES: The old classic is that we couldn't play. Which obviously is not true. When we first started, you know, I'd only been playing for a little while, same as Cookie, and John – really none of us had any experience so it took a little time to get up to par. But to say we couldn't play is so inaccurate.

PAUL COOK: People still think we were a manufactured band. I was on tour with The Professionals and Stiff Little Fingers recently, talking to this bloke, he says he's into hardcore punk. He didn't know my history, and I say, "What do you think of the Sex Pistols?" He says, "Naaah, they were all made up, weren't they? It was all manufactured, a big publicity stunt – they set it all up!" And I'm like, really? You still believe all that shit?

GLEN MATLOCK: I think the biggest misconception was that we were this radical political group that was out to change the world and the world was going to be different after we stopped shouting about it. And that Johnny Rotten was the Second Coming. But it was a pretty good rock'n'roll band with something worthwhile to say. It was the right thing at the right time. We were all looking for something and we didn't know what it was, but we knew what we didn't want to do. Even the covers were finding our attitude by process of elimination: No Fun, (I'm Not Your) Steppin' Stone… not this and not that! And then when John comes up with a lyric it's a song called No Feelings…

The fact that it was a real band that evolved organically is one of the things that comes through quite prominently in the first couple of episodes of the new TV dramatisation, *Pistol*. Have any of you seen it yet?

SJ: Yeah, it's great. I love it, I really do. I saw clips of it as it was being made, as it all came together, recreating the sound and all that and I think they done a great job. The guy who plays Malcolm is excellent, and the guy who played John did a fantastic job. They cast it brilliantly. And there was a few teary moments for me, to be honest…

> "PITCHED BATTLES DOWN THE KING'S ROAD – THEY WERE VIOLENT TIMES" – PAUL COOK

It's based on Steve's story (*Lonely Boy*) and it's good on the relationship between Steve and Paul that the band grew out of… Was the combination of you two important as the tearaway and the more stable influence, plus the shared musical tastes?

PC: Yeah, we were kind of yin and yang. Growing up, I couldn't really tie Steve down. But we bounced off each other really. I guess I liked his excitement, and the craziness. And he like the stableness of my family background and stuff like that.

SJ: Me and Cookie grew up together, liked the same bands, and that came out in the music. We were both big fans of The Faces – and so were the rest of the band, although we didn't know it then. We saw them at The Roundhouse [in May 1972] and we later found out that Glen had been there, John was there, and I think Sid was, too. The way they played together was the way we wanted to be. And now when you hear me and Cookie play together, there's that bond. It's just like Keith Richards and Charlie Watts, you know? And now, it's funny to me that no one sounds like the Pistols. Even when people try to imitate it, they think they're kind of playing it the same, but there's little bits and pieces that just you can't replicate. People think we were just thrashing away, but we never played that fast.

The TV version also brings out how Malcolm became something of a father figure to you, Steve…

SJ: Yes, I did look at him as a father figure and I had a tremendous loyalty to him. And ultimately [when forced to choose between the two in early '78], even though… Malcolm's Malcolm, I stuck with him, not John, because I felt loyal. I felt I owed him. Plus, he was a laugh to be around. I enjoyed his company.

GM: We had a symbiotic relationship with Malcolm. In the early days, through their connections, they [Malcolm and Vivienne Westwood] enabled us. They ended up involved in rock'n'roll cos they wanted to do that, and they were able to live their rock'n'roll ambitions through us.

PC: I'm not trying to diminish Malcolm's role, but that's the image he always tried to portray – the rock'n'roll swindle, you know, "this my master plan". But we were making it up as we went along – you couldn't plan what happened to us. Malcolm, as an afterthought, realised, "This is a great story" and tried to make out he was the big Svengali of it all.

What did you honestly think when John was singing into a broken shower head auditioning for the Sex Pistols in '75?

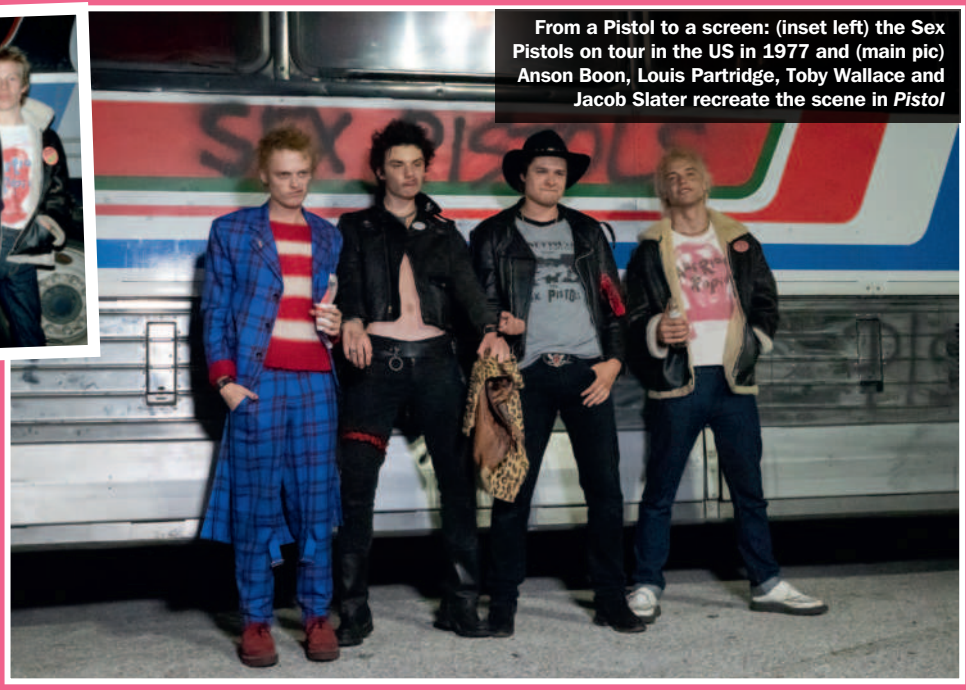
GM: I was just impressed at how he dealt with a very awkward scenario with people he didn't know. He patently couldn't sing in any accepted sense of the word, but he had something else going on. And on top of that, he had crazy-coloured short hair, when everybody else had long hair and flares.

PC: I thought straight away, this is fantastic. We've got to get him in the band. He wanted to be part of it and the planets were aligned. It was perfect. One moment he's standing next to me, the next he's gone into this hunchback singing style shouting about "sex in the grass is free" and it's like, this is crazy. I didn't know whether to laugh or like… yeah, that was it straight away.

SJ: There's something in the TV show about them thinking about how Vivienne wanted to try Sid, but I don't remember much about that. I think John was obviously the best choice. Could Sid have come up with lyrics like Anarchy In The UK or God Save The Queen? Probably not.

Because of what they would come to represent culturally, people don't often talk about the visceral impact of those first Pistols records. When you made the Anarchy single, how much did Chris Thomas' production bring to the band in the studio?

SJ: Getting him and Bill Price was a major turning point. Prior to that we had we had our sound guy, Dave Goodman, and it all went to his head when we got a deal with EMI. We were recording Anarchy and he was smoking way too much weed. I'm not kidding – 100 takes and it still wasn't good enough. And we're like, "What the fuck are we doing here with this guy?" Then Chris Thomas came along and - boom! We had it in three takes. Because he knew what he was doing.



From a Pistol to a screen: (inset left) the Sex Pistols on tour in the US in 1977 and (main pic) Anson Boon, Louis Partridge, Toby Wallace and Jacob Slater recreate the scene in *Pistol*

GM: It didn't work with Dave Goodman because Malcolm was in the studio with him, and Dave wasn't in a position to tell Malcolm to shut the fuck up. And Malcolm is sort of egging him on, so the recording keeps getting faster and faster and losing all the groove. And we kind of went on strike. We said, look, it's not working out. We've got to find another way. And Paul came up with a couple of suggestions: Bill Nelson from Bebop Deluxe, and Chris Thomas. I didn't even really know what a record producer was at that time.

PC: It was such a great stroke getting Chris involved because at that time, it was all do-it-yourself and bands getting their mates into engineer like The Clash did with their soundman, Mickey Foote.

SJ: And that first Clash album, the drums sound like a packet of crisps. But he did work us hard, too: when we were recording *Never Mind The Bollocks*, he drove me crazy – kept telling me to tune up after every track. But when we did the album, paying attention to the guitars, it paid off, man. And I loved it. I love that process of making the album. It was probably my favourite time in the Pistols.

Soon after Anarchy was released, though, the music seemed to take a distant-second place once the Bill Grundy fiasco had happened and you were all over the front pages of the tabloids. Was that a scary time to be around, as public enemies 1-4?

PC: Yeah, we were front page news, and targets for everyone. It's hard to explain now just how much we stood out as punks, how straight most people were. And we didn't have any money, or anyone protecting us. We were walking, and we were having to get the tube everywhere, and getting looked at and people having a go.

SJ: Even more so for John because he was the most recognisable. Me not so much.

PC: And the police were out to pick on punks. Just walking around the West End late at night, you know, the Special Patrol Groups?

Oh, yeah, the infamous SPG… and the Teds were out for your blood too, right? Which sounds faintly exotic now given that they're not really around much anymore…

SJ: Yeah, I think they thought we were taking the piss out of them, which we weren't really, we'd just wear brothel creepers sometimes and some of the gear from Malcolm's shop.

PC: They didn't like the punks wearing drainpipe trousers and crepe shoes. It was all a bit of a crossover, but it just flared up into battles. Pitched battles down the Kings Road. I got attacked by them, I think John did as well. But they were violent times.

After that, the *Anarchy* tour sounds as frustrating and boring as it was exciting, what with all the cancelled shows?

SJ: There were some fun times, goofing around up north, and it was great when we got to play, but it was a circus. I could have done without that side of it.

GM: Our coach was like the Flying Dutchman of the M1. The boredom and the frustration got to people. Life in a goldfish bowl – you're looking out and it's all a bit distorted for the curvature of the glass. And that's when factions became heavier within the band and political things came up. And the devil makes work for idle hands. If we'd got to play that tour as we were supposed to, things might have been different.

When the punk ethos really began to take hold, folklore has it that everyone burned their pre-punk records in a giant bonfire and completely changed their listening habits. How much of a myth is that?

SJ: I was secretly a big fan of Journey and Boston. I couldn't really talk about it at the time. And your tastes change, too. Now I'm a massive fan of Steely Dan, and I literally hated them back in the day. But I've always been into yacht rock, I really love that great songwriting, great lyrics, great recordings. And I very rarely listen to punk music now.

GM: I never rejected that stuff. That worked against me, but I try to be a man of my word. I used to quite delight in the fact that I said, I like Abba. I never went to see them live and I never dressed up in stack heel boots and satin flares, but I like the musicianship and the songwriting. And I do know full well that there's not much good songwriting in [almost Rick Wakeman's] The 16 Wives Of Henry The 19th, or whatever…

Of course, Glen got the boot – according to Malcolm, for "liking The Beatles". And there are a few myths surrounding that, too. How true is it, though, that the friction within the band helped the music?

PC: It definitely did. John had an edge to him, and it was always confrontational in the studio. We could stick up for ourselves as well. But I think that's what made the music so great, along with the tension of being under all the outside pressures. It fuelled our attitude. And that's why we made such a great album.

SJ: We did have a chemistry, and all those great songs came from that time. Once Glen was out of the picture, it all fell apart. You know, we wrote a few tunes: Bodies, No Feelings, Holidays In The Sun. But there was definitely something missing.

GM: We were 17, 18 when we started out and if there was friction, I don't think that's any different to any other band. The Sex Pistols wouldn't have been the Sex Pistols without John and John wouldn't have been John without the Sex Pistols. But some people, when they get their name in the paper, it gives them carte blanche to run away with being the person they would ideally like to be. If Donald Trump wasn't all over the newspapers, he wouldn't have got away with being Donald Trump. It's fuel to the fire of someone's misguided ambitions.

Where did the (untrue) story about Steve wanking into a sandwich and giving it to Glen come from? John's book (the first one)?

SJ: I believe so. You know, it wasn't true, but you've just got to look at it as humorous. It was just a joke.

GM: Well, it's not particularly pleasant. And it's not true. But then again, how can you have two life stories? And if you want to go back to that sandwich story, if that's not true, what else is not true? So not a lot of love lost there. With

Photos: Bob Gruen; Rebecca Brennerman/FX

Would Jubilee it?: the Pistols promote God Save The Queen in 1977

people like that, I've just got over Trump, and I'm still dealing with the Tories and Farage, so it's too much headspace to take up with that kind of thing.

Once the band went into the studio to make *Never Mind The Bollocks*…, was it a relief to make an album and shut out all the bullshit?
SJ: Yeah, and we could take our time, get it right because we could play a little bit better by that point. I ended up putting the bass parts on, obviously [since Sid still hadn't learnt], but it seemed to work. I mean, it was nothing fancy. It's just basically eight notes. But you know, it needs to feel how it needs to feel.
PC: Once we [Cook and Jones] started playing, we was always the rhythm section. We just put the drum and the guitar tracks down to start with because we didn't have a bass player at the time, and bass ended up going on after. We were really locked in, and we still are when we play together now. We just slip back into it like we've never been away.

Forty-five years on, with a new Jubilee approaching, it's hard to imagine how much offence people took to God Save The Queen, and the idea of putting a safety pin in the Queen's nose on the sleeve...
PC: I was surprised at the reactions, but I understand it in hindsight. No one ever said a bad word about the Queen or the royal family at all in those days. Now, it's open season on them. But I guess we were the first ones to question the whole role of the monarchy and what it meant to be British and growing up with unemployment, leaving school with no prospects. There was so much social unrest and riots, strikes, IRA bombings… it was one thing after another. The artwork [of the single] was part of it. We just went along with it, but Jamie Reid's artwork was another aspect of the Pistols that was great. Everything fitted – the iconic artwork, the image and the music.
SJ: I didn't really think about the shock it would cause, to be honest. But Jamie Reid's artwork was a genius move. And it was a great song, you know?

You still managed to write some songs while all the chaos was happening. You ended up leaving the country after the EMI/A&M label fiasco and Sid attacking Bob Harris, and Holidays In The Sun and Bodies were written in Berlin…
PC: Yeah, we had to get out of England, and Berlin was great for us. The Wall was still up, it was really desolate and Holidays In The Sun came out of that. It's a shame we were never able to keep writing much, even after Glen left, because I think we had another great album in us. Steve was improving all the time as a songwriter, I was helping out with arrangements, and John's lyrics are always great. That's one of my big regrets. But we couldn't hold it together for much longer, and once we went to America it all properly fell apart.

The abridged version of history has it that John quit after the infamous "Ever get the feeling you've been cheated" San Francisco show in January 1978. Yet John wanted to carry on the band without Malcolm as manager, but Steve and Paul chose to go with Malcolm. Any regrets?
SJ: At the time, I was done. I'd had enough. It just was not fun anymore. Maybe if we'd all just relaxed and not made any big decisions, we could have gone the other way, but I just couldn't see it happening. With the set-up, with Sid… to me it was just done.
PC: I do remember John saying that and that might have been a way forward, but it was so heavy on that last US tour. I was really worried someone was gonna get seriously injured there and Sid nearly died, ODing in San Francisco. I think at the end of it, we were just spent. My personal thing was, let's knock this on the head for a while and see what happens. I thought we might get back together in a few months. We all needed a bit of time off.

> "ONCE GLEN WAS OUT, IT ALL FELL APART. THERE WAS DEFINITELY SOMETHING MISSING" – STEVE JONES

Since then, you've all done plenty of other stuff. But did there come a point when you realised no matter what you did, you would always, in the eyes of the world, be ex-Sex Pistols?

SJ: Yeah, I tried to shake it off for a long time. After the Pistols I did The Professionals with Cookie, but I was just a mess. You know, drugs and alcohol. And I went to America and fell in love with Los Angeles. And then I got sober, and at that point I'm like, I don't want nothing to do with that past. I just changed my whole deal. But now, I love being a Sex Pistol. It's great. I'm proud of what we did.

PC: I've still got my version of The Professionals going – toured with Stiff Little Fingers recently, which went great. But it still affects how people see you. I'm 66 this year, and people still don't know what to expect: maybe they think I'm going to go round gobbing or something, you know? So that's weird. But I'm very, very proud of being an ex-Pistol, even if it is a bit of a noose around your neck sometimes.

GM: I think all of us individually tried to move on with varying degrees of success. But the Pistols is such a big thing. All of us, whatever we do, we're measured against that. Doesn't stop me living in the present and looking to the future, though.

You did, of course, reform in 1996. At Finsbury Park, John came on and shouted, "Fat, 40 and back!" Forty doesn't sound old for a band now – half the people in the album charts are well over that age now…

GM: Me and Paul were annoyed about that. He was still only 39! And I'm not that fat, either!

PC: People were saying, "They shouldn't do it. They're too old and it's not going to be the same…" But it was great. Finsbury Park was one of my favourite gigs ever. We were nervous about it. We had to come up with the goods, be good enough. But I think we came through with flying colours. And with decent PAs and venues, we sounded like the Sex Pistols should sound.

SJ: Originally, we didn't do many shows. So, it was fun. We were tight, playing great. John was on form. And no one had ever really seen us. It wasn't to prove ourselves, but it was satisfying that a lot of people enjoyed it. And it was the first time, literally, we made any dough.

You've reconvened a couple of times since. Any danger of another reunion?

SJ: Nah, we still had a bit of juice when we did that reunion tour. Now? I feel old and 66! I really don't have any desire to go on tour anymore. I just don't see that on the cards for me. And now, of course, we've just been in court so we're hardly on friendly terms…

Are any of you record collectors? Anything in your possession that readers of this organ might be envious of?

SJ: I don't have anything unfortunately. When you're a junkie [as Jones admits to being from the end of the Pistols until getting clean in 1990], everything goes to the wayside.

PC: I've never been a collector, really. I wish I collected all my stuff from back then. I've got a lot of old great 45s from the era and quite a few old albums but I never really took that much care of them.

None of you have an A&M copy of God Save The Queen?

PC: No, I hear these ridiculous amounts of money that people pay for it [see article, page 94], and I had one myself all those years ago! I don't know what happened to it…

GM: Nothing as valuable as that but I've got a good collection. I've got most of my original set of Kraftwerk records, which I got when I signed to EMI with the Rich Kids. I had it put into the contract that everybody in the band got a complete set of Beatles, complete set of Tamla Motown, complete set of krautrock and a complete set of Kraftwerk. I think I shot myself in the foot, though, because Rusty [Egan] and Midge [Ure] hadn't really heard of them before. They listen to Kraftwerk and, as a side project, they did Visage with Steve Strange; that took off and it kind of broke the band up…

Any Pistols rarities you still treasure?

GM: I've got boxes of the stuff. I sorted through it during lockdown and I found, on St Martin's headed note paper, on one side it had probably our very first setlist. And on the back, it said, "Dad, can you wake me up in the morning, I've got an early start." I'd put it on the wall, but I don't know which side to put up! I found a couple of original fliers, from the 100 Club and one from El Paradis, and I've got the very first Sex Pistols T-shirt. I know it was the first one because I helped Bernard Rhodes unload the car outside Let It Rock.

The Pistols' place in rock history is unusual. You still don't seem to have fully graduated into the classic rock realm – partly of your own volition, judging by your response to the Rock And Roll Hall Of Fame induction [they declined the offer to appear in 2006 in typically vitriolic, Lydon-esque terms]. And you aren't often heard on classic rock radio…

PC: Yeah, the only place would be maybe 6 Music. Yet you hear The Clash all the time. You hear The Damned, you hear the Banshees, Buzzcocks. You never hear us. Maybe it's just not radio-friendly. Which maybe is a good thing, in a funny sort of way.

GM: When we were doing the *Filthy Lucre* tour the Pistols manager Anita [Camarata] called up Radio One and said, "Why aren't you playing Anarchy In The UK on daytime radio?" And the guy just quoted the lyrics back to her. And she's like, "Oh yeah. OK…" Maybe that's got something to do with it.

SJ: Speaking as someone who still does his own show over here [in LA], it's pretty lame these days. They have 20 songs they're just playing over and over again. I have more freedom [on his *Jonesy's Jukebox* weekly show] but even when I play stuff they consider a bit outside what they're used to, people freak out.

PC: I'm hoping the TV show will rekindle some interest. Who knows, you might even hear God Save The Queen in time for the next Jubilee… RC

The compilation* Sex Pistols: The Original Recordings *is out 27 May on UMC. Stream original series* Pistol *on Tuesday, 31 May on Disney+ in the UK.

Learning curve: Sid Vicious gamely attempts to play along as Steve Jones picks out a tune in soundcheck on the ill-fated 1977-78 US tour. Rotten looks on, unimpressed

Photos: Bob Gruen; Barry Plummer/Virgin Office

THE REGINA MONOLOGUE

In 1987, when we published the first *Rare Record Price Guide*, we listed a mint copy of the 1977 A&M pressing of **God Save The Queen/No Feeling** (AMS 7284) at £250. Since then, the price for this withdrawn **Sex Pistols** single has shot up in value, making it one of the most sought-after collectables in the world. **Ian Shirley** investigates the escalating value of the single whose guide price in the upcoming *RRPG 2024* – spoiler alert! – will be £12,000.

Back in 1977, this notorious A&M 7" was supposed to be a hit record. Sex Pistols were dropped by EMI in December 1976 following their notorious appearance on the *Today* show but their sole EMI single, Anarchy In The UK/I Wanna Be Me, got to No 38 in the charts. By early 1977, manager Malcolm McLaren honed the list of new suitors down to CBS and A&M. Derek Green of A&M sealed the deal in February with a two-year contract with an annual advance of £75,000. Green gambled that the Pistols would sell as strongly as his biggest artist, Peter Frampton.

The Pistols were photographed signing their contract outside Buckingham Palace on Thursday 10 March 1977 (they officially signed the day before at A&M's publishing company Rondor Music). Planning to rush-release God Save The Queen/No Feeling A&M set about getting the record pressed.

Bad behaviour at A&M's London office combined with Sid Vicious assaulting DJ Bob Harris led to A&M dropping the Pistols who ended up with £75,000 for being, contractually, on A&M for less than a week.

Thousands of finished singles and the metal masters were destroyed. Today, debate rages over how many copies were pressed or escaped destruction. Did 300 or 500 copies survive? This is impossible to verify. Nick Brown of Intoxica records has some interesting thoughts: "Nils Stevenson [Pistols associate] told me once that he remembered at least two 25-count boxes at the Glitterbest Office and there may have been more, he just didn't see them. In the late 70s/very early 80s Steve Jones used to sell copies to [the long-closed] Steve's Sounds record shop round the back of Leicester Square tube station." Even A&M kept back some copies.

Over the years the price for the A&M God Save The Queen has risen. Record Dealer Bill Forsyth bought four copies from a fellow record dealer in 1981 for £40 each, quickly selling one via mail order for £150. He has handled several copies over the years, last selling one in the early 00s for £2,000. SAS Auctions sold a copy for £5,200 in 2015. David Martin (not there at the time) considers it a shrewd buy. "I think it's probably risen by at least £1,000 a year in value between then and now," he says. "Quite an investment even in the short term!"

Intoxica's Nick Brown bought and sold six copies including two "golden handshake" copies that came to market at the end of the 90s when they were given away – with a covering letter – to long-serving staff when the A&M offices closed down. Omega auctions sold an A&M God Save The Queen copy at an online auction at the Utrecht record fair in 2019 for £15,000 (including buyer's premium). "This was, without doubt, as good as it gets when it comes to selling a Sex Pistols A&M God Save The Queen," states auctioneer Paul Fairweather. "Not only was it in archive condition but to top it off, it was one of the even more elusive 'Golden Handshake' copies. With the way that the market has continued to boom over the last three years I think that if we sold this again today, we could be getting closer to £15k on the hammer." Omega have sold six A&M copies over the years, with the lowest price for a VG+ copy being £6,000.

The record paid for one of these 'handshake' copies lies with Wessex Auctions with a price of £15,652 (including buyers' premium) from October 2019. Auctioneer Martin Hughes: "Because the Sex Pistols are so culturally significant, you appeal to punk collectors, Sex Pistols collectors and then anybody who is a collector of high-end memorabilia." Amazingly, after payment, the buyer insisted the record was *posted* by Royal Mail Special Delivery rather than by courier.

> "I WOULDN'T MIND HAVING A COPY. I THINK SOMEONE SHOULD GIVE ME ONE FOR BEING ONE OF THE CO-WRITERS OF IT" – GLEN MATLOCK

Hughes told me the buyer no longer owns the single: "In December last year I was contacted by another purchaser who said, 'I'm desperately searching for one of these. Do you know anyone else who has got one? I know you sold one.' So, I contacted that seller, and we brokered a deal, and someone paid £24,000. That was the price that the original purchaser said that he would sell it for."

The A&M God Save The Queen has been bootlegged although none replicate the crucial anti-slip marks around the edge of the label that signify an original. The only official reissue was as a bonus 7" in the 2012 *Never Mind The Bollocks* 35th-anniversary set.

Some people have acquired copies through beautiful gestures. John Peel gave Jack White his A&M copy as a gift – from one record collector to another. Former club DJ Andy Gardner received his copy directly from A&M. "My first publishing contract was with Rondor Music France, the publishing arm of A&M [since swallowed by Universal]. I ended up down at their London office in Parsons Green a few times and got to know some of the UK staff quite well whilst doing English-to-French adaptations on different projects. This was the same office where the Pistols signed their [real] contract the day before the 7am Buckingham Palace publicity stunt. A very friendly member of staff managed to 'procure' me a copy complete with a press release sheet [and Post-It Note saying, 'Shhhh!' stuck on the envelope], possibly feeling sorry for the fact that I was having to translate three Chris De Burgh songs into French for £150."

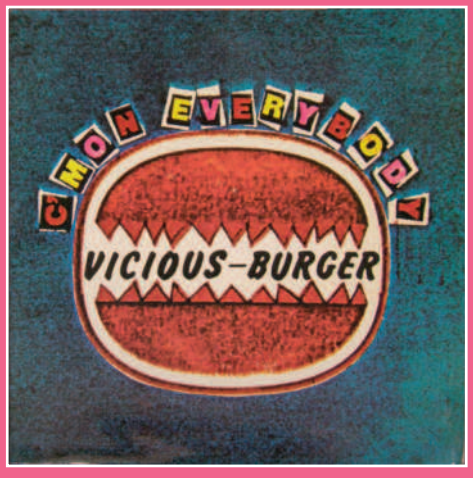
Of course, not everyone realises how collectable the A&M God Save The Queen is. Back in the 90s thieves broke into a record shop and stole a number of rave gig cassettes, leaving an original A&M on the wall.

Nick Brown has a story of his own: "I've heard that an A&M 45 was seen amongst the discarded items littered on the floor inside the vault that was robbed in Hatton Garden [in 2015]. Is this true? I have absolutely no idea, but I do like the idea of it."

Ironically, none of the band have a copy. "I wouldn't mind having one," Glen Matlock admits, adding with good reason: "I think someone should give me one for being one of the main co-writers of it."

Just in time for the Platinum Jubilee, God Save The Queen is reissued in limited edition "Virgin" and "A&M" versions on UMC on 27 May. See over page for a Sex Pistols discography.

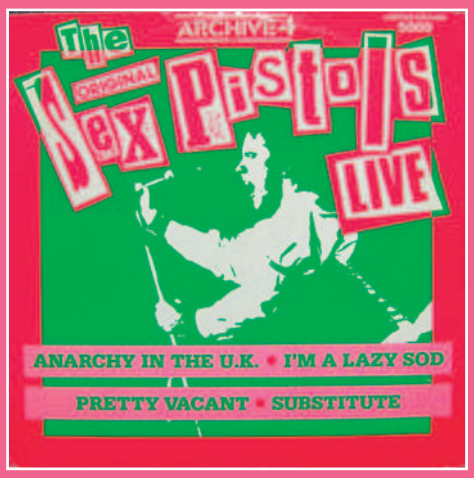
Queen of the crop: Martin Hughes from Wessex Auctioneers with a copy of the coveted unreleased single



Sex Pistols SELECT DISCOGRAPHY

SINGLES

76	EMI 401	**Anarchy In The U.K.** (4.01 longer version)/**No Fun** (Abbey Road 2-sided acetate, only 3 known to exist)	**£7000**
76	EMI	**Anarchy In The U.K.** (3.36 version) (1-sided Abbey Road acetate)	**£5000**
76	EMI 2566	**Anarchy In The U.K./I Wanna Be Me** (2 x 1-sided white label test pressings, 4-pronge centre, MATRIXES EMI 2566 A1/EMI 2566B-2)	**£4000**
76	EMI EMI 2566	**Anarchy In The U.K./I Wanna Be Me** (black p/s, with Chris Thomas production credit on B-side)	**£120**
76	EMI EMI 2566	**Anarchy In The U.K./I Wanna Be Me** ('Demo, not for sale'. Black p/s, Chris Thomas credit on both sides and with information slip)	**£300**
76	EMI EMI 2566	**Anarchy In The U.K./I Wanna Be Me** (Dave Goodman production credit on B-side)	**£60**
76	EMI EMI 2566	**Anarchy In The U.K./I Wanna Be Me** (Anarchy label on both sides)	**£150**
77	(no label or cat. no.)	**God Save The Queen/No Feeling** (double sided 7" acetate on LTS - few copies pressed and used by Malcolm McLaren to get gigs and record deal)	**£10000**
77	A&M AMS 2784	**God Save The Queen/No Feeling** (white label test pressing, A2/B1 Matrixes)	**£7000**
77	A&M AMS 7284	**God Save The Queen/No Feeling** (withdrawn, in brown envelope with press release)	**£8500**
77	A&M AMS 7284	**God Save The Queen/No Feeling** (withdrawn, without brown envelope and press release)	**£8000**
77	Virgin VS 181	**God Save The Queen/Did You No Wrong** (white label test pressing VS 181 A1/B1 Matrixes)	**£2500**
77	Virgin VS 181	**God Save The Queen/Did You No Wrong** (1st issue, with silver on blue sleeve and labels)	**£10**
77	Virgin VS 181	**God Save The Queen/Did You No Wrong** (Plain blue, no Queen's head sample sleeve - two known copies, Jamie Reid autograph added later to one)	**£1500**
77	Virgin VS 181	**God Save The Queen/Did You No Wrong** (2nd issue, white on blue sleeve and labels)	**£8**
77	Virgin VS 184	(not on acetate) **Pretty Vacant** (1-sided acetate)	**£1000**
77	Virgin VS 184	**Pretty Vacant/No Fun** (white label test pressing)	**£600**
77	Virgin VS 184	**Pretty Vacant/No Fun** (p/s, blue white labels)	**£10**
77	Virgin VS 184	**Pretty Vacant/No Fun** (p/s blue/white labels, with push-out centre)	**£30**
77	Virgin VS 191	**Holidays In The Sun/Satellite** (withdrawn p/s)	**£40**
77	Virgin/Lyntone LYN 3261	**Lentilmas - A Seasonal Offering To You From Virgin Records** (flexidisc, Xmas freebie to journalists; with Xmas card. It is believed that the Sex Pistols do not appear on this record)	**£1000**
77	Virgin/Lyntone LYN 3261	**Lentilmas - A Seasonal Offering To You From Virgin Records** (flexidisc, Xmas freebie to journalists; without Xmas card. It is believed that the Sex Pistols do not appear on this record)	**£300**
78	Virgin VS 184	**Pretty Vacant/No Fun** (p/s, repressing, green/red labels)	**£8**
78	(No. Cat. No) SID VICIOUS:	**My Way** (1-sided Pye Studios Acetate)	**£700**
78	Virgin VS 220	**No One Is Innocent**/SID VICIOUS: **My Way** (p/s)	**£6**
78	Virgin VS 220	**No One Is Innocent** (mispress, plays Motors track)/SID VICIOUS: **My Way** (p/s)	**£35**
78	Virgin VS 22012	**The Biggest Blow (A Punk Prayer By Ronald Biggs)**/(Interview)/ SID VICIOUS: **My Way** (12", p/s [matrix: VS 22012A3], without interview [VS 22012 A1])	**£20**
78	Virgin VS 22012	**The Biggest Blow (A Punk Prayer By Ronald Biggs)**/(Interview)/SID VICIOUS: **My Way** (12", p/s [matrix: VS 22012A3], with interview [VS 22012 A1])	**£10**
78	(No label or cat no)	**The Interview** (recorded at Middlesborough Rock Garden August 1977, 7.30 minutes each side, 1000 pressed)	**£10**
79	Virgin VS 240	**Something Else/Friggin' In The Riggin'** (p/s, black & white labels)	**£7**
79	Virgin VS 256	**Silly Thing**/TENPOLE TUDOR: **Who Killed Bambi** (p/s)	**£6**
79	Virgin VS 272	**C'mon Everybody/The God Save The Queen Symphony/ Watcha Gonna Do About It** (p/ s)	**£5**
79	Virgin VS 290	**The Great Rock'n'Roll Swindle/Rock Around The Clock** (vocals by Tenpole Tudor) ('American Express' p/s)	**£6**
79	Virgin VS 290	**The Great Rock'n'Roll Swindle** (mispressing with 'lawyers' telephone conversation' track)/**Rock Around The Clock** ('American Express' p/s)	**£30**
80	Virgin VS 339	**(I'm Not Your) Steppin' Stone/Pistols Propaganda** (p/s, mispressing, B-side plays "Substitute")	**£25**
80	Virgin VS 339	**(I'm Not Your) Steppin' Stone/Pistols Propaganda** (p/s, mispressing, B-side plays Gillan track "No Laughing In Heaven")	**£30**
80	Virgin	**SEX 1 PISTOLS PACK** (6 x 7" in p/s; all in plastic wallet)	**£80**
81	Virgin VS 443	**Who Killed Bambi?/Rock Around The Clock** (by Tenpole Tudor & Pistols, p/s)	**£10**
85	Chaos DICK1	**Submission/No Feelings** (p/s, 5,000 only, blue vinyl)	**£7**
85	Chaos DICK1	**Submission/No Feelings** (p/s, 5,000 only, pink vinyl)	**£15**
85	Chaos DICK1	**Submission/No Feelings** (p/s, 5,000 only, yellow vinyl)	**£5**
85	Chaos SUB 1	**Submission** (12", 1-sided test pressing, die-cut sleeve, label has big red 'A')	**£30**

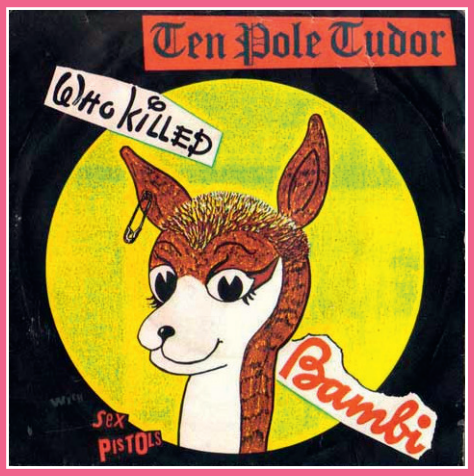


85	Chaos	**Pretty Vacant** (unreleased, 20 copies only)	**£75**
84	Chaos CARTEL 1	**Submission** (12" 1-track promo)	**£25**
86	Archive 4 TOF 104	**THE ORIGINAL SEX PISTOLS LIVE** (4-track 12", p/s, blue vinyl)	**£12**
88	Spiral Scratch SCRATCH 4	**Pretty Vacant** (Demo)/**I Wanna Be Me** (Demo) (with Spiral Scratch magazine, issue 4, B-side actually plays "Seventeen")	**£10**
92	Virgin VS 1448	**Pretty Vacant/No Feelings** (p/s, Lady Di cover)	**£15**
02	Virgin VS 1832	**God Save The Queen/Did You No Wrong** (reissue)	**£8**
07	EMI EMI 2566	**Anarchy In The U.K./I Wanna Be Me** (180 gram repressing, p/s)	**£7**
07	Virgin VS 181	**God Save The Queen/Did You No Wrong** (180 gram repressing, p/s)	**£7**
07	Virgin VS 184	**Pretty Vacant/No Fun** (180 gram repressing, p/s)	**£7**
07	Virgin VS 191	**Holidays In The Sun/Satellite** (180 gram repressing, p/s)	£7

ALBUMS

77	Virgin V 2086	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, 1st pressing with poster and free 'Submission' 7", 11 tracks listed on rear sleeve (no 'Submission' Publishing credits '1977 Jones, Matlock, Cook & Rotten' except HOLIDAYS IN THE SUN (side 1) and BODIES (side 2) 'Jones, Cook, Rotten & Vicious')	**£100**
77	Virgin V 2086	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, 1st pressing, poster and free 'Submission' 7", pink rear sleeve with no track listing, sources suggest as little as 1000 copies pressed with this sleeve, A1/B1 or A3/B2 matrixes. Publishing credits '1977 Jones, Matlock, Cook & Rotten' except HOLIDAYS IN THE SUN (side 1) and BODIES (side 2) 'Jones, Cook, Rotten & Vicious')	**£150**
77	Virgin V 2086	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, 2nd pressing with 12 tracks (no track listing on pink rear sleeve, 'Bodies' moved to side 1 and 'Submission' added to side 2. Publishing credits, 'Copyright control 1977, Jones, Matlock. Cook, Rotten' except HOLIDAYS IN THE SUN, BODIES & EMI 'Copyright Control 1977 Jones, Cook, Rotten, Vicious')	**£40**
77	Virgin V 2086	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, 3rd pressing with 12 tracks and 12 tracks listed on pink rear sleeve. Publishing credits on 'EMI' changed from 'Jones, Matlock, Cook, Rotten' to 'Jones, Cook, Rotten, Vicious')	**£30**
77	Virgin V 2086	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, 3rd pressing with 12 tracks but 11 tracks listed on rear sleeve (no 'Submission'). Publishing credits, 'Copyright control 1977, Jones, Matlock. Cook, Rotten' except HOLIDAYS IN THE SUN, BODIES & EMI 'Copyright Control 1977 Jones, Cook, Rotten, Vicious')	**£25**
77	Virgin V 2086/ SPOTS 001	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, pink rear sleeve, with no track listing, with poster & 1-sided single, "Submission" [VDJ 24], shrinkwrapped, with orange or green-stickered versions extremely rare)	**£1000**
78	Virgin VP 2086	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, picture disc)	**£40**
78	Virgin V 2086	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, 1st reissue. Green label side 1, red label on side 2 - Matlock credit returns on 'EMI', rear sleeve has 11 or 12 track listing)	**£15**
79	Virgin VD 2510	**THE GREAT ROCK'N'ROLL SWINDLE** (2-LP, 1st pressing with 23 tracks including "Watcha Gonna Do About It", with paper insert)	**£40**
79	Virgin VD 2510	**THE GREAT ROCK'N'ROLL SWINDLE** (2-LP, 2nd pressing with 24 tracks. "I Wanna Be Me" and "Who Killed Bambi?" replace "Watcha Gonna Do About It", with spoken overdubs on "God Save The Queen Symphony" 2 stickers on front and 1 on rear)	**£40**
79	Virgin VD 2510	**THE GREAT ROCK'N'ROLL SWINDLE** (2-LP, 2nd pressing with 24 tracks. "I Wanna Be Me" and "Who Killed Bambi?" replace "Watcha Gonna Do About It", with spoken overdubs on "God Save The Queen Symphony" 1 sticker on front)	£20
79	Virgin V 2142	**FLOGGING A DEAD HORSE** (LP)	**£15**
80	Factory FACT 30	**THE HEYDAY** (gold interview cassette in satin pouch with Xmas card)	**£50**
80	Virgin V 2168	**THE GREAT ROCK'N'ROLL SWINDLE** (LP, compilation with 2 stickers on front and free poster)	**£80**
84	Virgin OVED 136	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, reissue, misprinted with 'Belsen Was A Gas' on rear of sleeve and 'Liar' printed twice)	**£15**
85	Virgin OVED 136	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, reissue, misprinted with 'Belsen Was A Gas' on rear of sleeve)	**£18**
92	Virgin V2702	**KISS THIS** (2-LP)	**£25**
97	EMI LPCENT20	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, reissue, EMI 100 Centenary edition, stickered sleeve)	**£25**
98	Virgin VP 2087	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (LP, pink vinyl reissue, numbered on rear sleeve)	**£20**
06	Castle CMQLP 1395	**SPUNK** (LP, yellow vinyl)	**£15**
12	Universal SEXPISYP 1977	**NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS** (2-LP, reissue yellow/pink vinyl, 1977 copies only, numbered)	**£35**

From the 2022 *Rare Record Price Guide*.



From The Vaults

Reissues, remasters and compilations

Missing Link

The apotheosis of 80s avant art-pop gets deluxe 46-track retrospective.

By Charles Waring.

The Associates

Sulk (40th Anniversary Edition)

★★★★★

BMG 4050538713893 (3CD, LP)

In my mind's eye, I can still see Billy Mackenzie's face looking down from the stage with an impish grin. It was October 1980 and The Associates were performing at the Fan Club, a squalid dive bar in Leeds. There were only about 10 people watching (a few earnest student types plus a couple of lairy skinheads) but it seemed criminally unfair that a band which sounded like Siouxsie & The Banshees fronted by a vocal contortionist – equal parts crooner, cabaret performer and operatic tenor – should attract such a minuscule audience.

You can get a good idea of how the band sounded that night from the 10 previously unissued live tracks on the deluxe version of the 40th anniversary reissue of The Associates' blemished masterpiece *Sulk*; the package contains the original 1982 album on both vinyl and CD alongside two further CDs, *Outtakes, Monitor Mixes & Rarities* and *Associates Live*. The latter also contains the band's excellent John Peel sessions but it's the in-concert tracks, recorded in the Netherlands just two and a half months after the Leeds gig I witnessed, that makes the box set so worthwhile. They capture the Associates firing on all cylinders and moving inexorably towards the studio sessions that would yield their treasured magnum opus.

Though they were more guitar-oriented onstage, exuding an intense new wave-like synergy, in the studio, the group – built around the nucleus of Mackenzie and multi-instrumentalist Alan Rankine – were something else altogether. Released in the summer of '82, *Sulk* showed how the band used the studio as an instrument, enveloping their songs in opaque palls of densely layered keyboards, deranged echo effects and cavernous reverbs. The most obvious beneficiary of their manic studio experimentation is Skipping, which appears on the live CD as a slice of exotic jazz-funk but on *Sulk*, where Rankine's acoustic guitar replaces an electric one, it's transformed into something more inscrutable and ethereal.

Pre-*Sulk* live versions of Gloomy Sunday and No also reveal how Mackenzie and Rankine finessed their material in the studio; the former, an antique Billie Holiday lament, is revived over a percolating disco beat while the latter is a windswept aria whose sense of despair is deepened by Mackenzie's layered vocals framed by percussive piano notes and disquieting sound effects.

Outtakes, Monitor Mixes & Rarities, which includes three unissued tracks, also allows us to hear how embryonic versions of songs that ended up on *Sulk* evolved; there's a demo version of their hit single Party Fears Two when it was titled I Never Will, but particularly striking is a rocky, guitar-driven version of their other hit, Club Country, which is radically different from the finished article.

Looking back, 1982 was a year of truly great British pop albums – such as ABC's *The Lexicon Of Love* and Simple Minds' *New Gold Dream* – but *Sulk*, which was so perfect in its imperfections and exploded like the sonic equivalent of a Technicolour orgasm, topped them all. Given that its recording sessions were a wild, drug-fuelled riot of rock'n'roll excess – ironically, by the least rock'n'roll of bands – it's a miracle that *Sulk* exists at all. It was a glorious high to bow out on for Mackenzie and Rankine, who parted company soon after making the record. There was nothing like it then and there's nothing like it now. The album gave us, to quote the box set's liner-note writer Simon Reynolds, "one of those rare moments when faith in the supernatural power of pop is not just fulfilled but surpassed."

Q&A

The Associates' Alan Rankine on *Sulk*, white line fever and the band's breakup.

What made The Associates different from other 80s bands?
I would say that we were less careerist and didn't fit. An awful lot of our songs were about not belonging. That New Romantic shit? We didn't fit into that and we certainly didn't fit into a highly polished ABC thing.

You once described the sessions for *Sulk* as madness.
It was a febrile level of intensity from beginning to end. We block-booked the studio and gave them a cheque for £30,000, and said, look, if we think we need a few days off, you can sublet it to Bauhaus, Siouxsie & The Banshees or whoever.

Legend has it that *Sulk* was fuelled by lots of cocaine.
[Our co-producer] Mike Hedges and I once did a line that was the length of the mixing desk and we'd race each other to the centre, but we never did coke until we were listening back to stuff and not anticipating doing any actual recording. Compared to The Cure, we were like beginners. They were ordering an ounce at a time. The most we ever got at one time was a "henry", an eighth of an ounce.

What was Mike Hedges like to work with?
Fantastic. He's a big, red-haired Viking type of guy, and he was never scared to experiment. I think he took his lead from us. He did some amazing work.

The live tracks in the box set show that some of the songs were completely transformed once you got in the studio.
We wanted other textures in there and that was always going to be an awful lot of analogue keyboards, which I never played on tour. I remember one night everyone said they were going to a club so it was just me and Hedges in the studio so I did the keyboard parts to five songs, various layers of piano and synth.

What did bassist Michael Dempsey and drummer John Murphy bring to the band?
Michael was a very distinctive bass player and the way Bill and I telepathically worked, bouncing off each other, he was very good at just slotting in the middle without interrupting. Murphy was Australian and quite a character. In all the time that we played live together, he never bought a drink and if you went to a party with him, he would start rummaging through the bins looking for something to eat. When we were rehearsing, he would have the *NME* spread out on his floor tom and he'd be reading it as we were playing.

The chart success of Party Fears Two got you on *Top Of The Pops*.
I wore a fencing suit and had my hair up like a samurai with chopsticks while I'm playing a fucking banjo! When we did 18 Carat Love Affair, I played a chocolate replica of a Fender Jaguar guitar. They cost about 330 quid each, as much as a real Fender at that time. We got them made at Harrods and got two in case one melted under the studio lights. The first one I started feeding to the audience and the second one we were going to keep in reserve for a prize for the fan club, but that got eaten, too.

You and Billy Mackenzie parted company not too long after *Sulk* was released. What happened?
The US tour had been set up but then Bill announced that he didn't want to do it and derailed everything. He said, "Man, this whole touring thing, I just don't like it… but we could just be a studio band." I said, "No, Bill, you're perfectly capable of singing live and people come to see us primarily because of you so we can't be a studio band." He just couldn't handle the idea of touring so I just said, "I can't do this anymore."

How do you regard *Sulk* today?
It's a flawed masterpiece. The flaws being Nude Spoons and Bap De La Bap, which we didn't nail but we gave them our all. We wanted to stretch pop music as far as we could but still have fun doing it.
As told to Charles Waring

The Associates: Billy Mackenzie (left) and Alan Rankine got in the mood on *Sulk*

SOUL COLLECTOR

By Lois Wilson

WILLIAM BELL prototyped country soul, invented the Stax Records sound and wrote a stone cold blues classic to boot when, in 1961, he entered Memphis' Stax Recording Studios at 926 E McLemore and backed by the Triumphs – pianist Marvell Thomas, organist Booker T Jones, bassist Lewis Steinberg and drummer Ron Capone – recorded his debut solo single. It was titled You Don't Miss Your Water, a secular spiritual he'd written in a New York hotel room while on tour with the jazz pianist Phineas Newborn Sr and his orchestra. Produced by Chips Moman, it was delivered by Bell's yearning tenor, a fine balance between vulnerability, knowing and control and pinned to churchy organ and countryish guitar.

It guaranteed Bell's legacy and became one of Stax's first major hits, marking Bell as a chief architect of southern soul and provided the label with a paradigmatic sound it could return to time and again. And those hit records kept coming: during his tenure as a solo act at Stax from 1961 to '75 when the label folded, he meshed black gospel with white country on a groundbreaking series of sevens. ***Never Like This Before – The Complete 'Blue' Stax*** (★★★★ **Ace**) collects the A- and B -sides from the aforesaid You Don't Miss Your Water to '68's A Tribute To A King, his heartfelt eulogy to the-then recently deceased Otis Redding. In between, we also get such soul classics as 1967's ballad Everybody Loves A Winner, his Christmas hymnal Every Day Will Be Like A Holiday and the Four Tops styled Eloise (Hang On In There).

JOE SIMON was another who bridged R&B, soul and country and he enjoyed huge success at Nashville's Sound Stage 7 with Nine Pound Steel, (You Keep Me) Hangin' On and The Chokin' Kind all hitting the US R&B chart. They're all included on the excellent ***Nine Pound Steel: The Best Of Joe Simon*** (★★★★ **Sunset Blvd**), a three-disc set culled from his 1966-70 tenure at John Richbourg's label.

Soul Drops (★★★★★ **Acid Jazz**) collects together recent soul, funk and gospel 7"s released on sister labels Acid Jazz and Miles Away. It's all ace with highs including: Tony and Tandy's 1968 duet Two Can Make It Together, an ebullient Motown-y Brit soul slice originally issued on Cotillion and produced by Graham Dee with arrangements by Gerry Shury and backing by Fleur de Lys; 1981's unsettling, Gil Scott-Heron styled Ungodly War by gospel singer Lamont Butler issued on Blessed Records; the Patterson Twins' classic 1978 rare groove Gonna Find A True Love produced by Troy Shondell on Commercial; Delores Fuller's One More Chance Lord from 1983 on Intro that features a crack band including bassist Stanley Banks, guitarist Jonathan DuBose and saxist Pee Wee Ellis. It's pure disco-fied gospel heaven.

Keep The Faith: Northern Soul Anthems (★★★★ **Demon**) brings together 33 tried and tested floorfillers over two LPs. For neophytes, it's got such great jumping off points as The MVP's Turnin' My Heartbeat Up, Jimmy Radcliffe's Long After Tonight Is All Over and The Montclairs' Hung Up On Your Love. Connoisseurs will have it all already, but it's still a lovely package.

KOOL & THE GANG's ***The Albums Vol 1 (1970-1978) Collector's Edition Box Set*** (★★★★ **Edsel**) is pricey, retailing at £85, but exhaustive. The first of two box sets that cover the band's first 20 years, it contains 119 tracks across 13 CDs, from the band's twelve studio and live albums during the time span, from 1970's debut *Kool & The Gang* to 1978's *Everybody's Dancin'*, as well as a Singles Selection disc, containing singles edits and non-LP tracks.

ANN PEEBLES & THE HI RHYTHM SECTION's ***Live In Memphis*** (★★★★ **Memphis International Records**) captures the St Louis-born singer with the legendary Howard Grimes, Leroy Hodges, Charles Hodges and Thomas Bingham on February 7, 1992 at the Peabody Hotel on a program billed as "an evening of classic soul" and indeed it is as she invests everything in Part Time Love, Straight From The Heart, You Keep Me Hangin' On, I'm Gonna Tear Your Playhouse Down and I Can't Stand The Rain.

Stoney aka blues singer Shaun Murphy and Meat Loaf, aka **STONEY & MEATLOAF**, were performing in the Detroit cast of *Hair* when Motown came calling. The result, their 1971 *Stoney And Meatloaf* album, was produced by Ralph and Russ Terrana with Mike Valvano and issued on Motown imprint Rare Earth. It places the pair in a blues-rock setting; the album in its entirety making its CD premiere on ***Everything Under The Sun*** (★★★ Real Gone Music), a two-disc anthology that also includes their singles and previously unissued Stoney cuts.

As frontman with **THE DYNAMIC SUPERIORS**, Tony Washington cut a flamboyant dash at Motown; he'd turn up for recording sessions wrapped in pink fur coat with heavy eye make-up and fingernails painted red. It was his exceptional vocal artistry and seductive way with a live audience though that convinced the straight-laced boss man Berry Gordy. By signing them, he put Motown at the forefront of gender politics aligning the label to gay pride. Recorded in New York's A&R studios with a crack team behind them – producer/songwriters Ashford and Simpson, arrangers Richard Tee, Paul Riser, Horace Ott – the Superiors' first and second albums The Dynamic Superiors and Pure Pleasure, both from 1975, shine with transcendental harmonies built around Tony's beatific falsetto. First put out together in 2010 and repressed this month, ***The Dynamic Superiors/Pure Pleasure*** (★★★ **Soulmusic.com Records**) stand out tracks include their US R&B Top 20 hit Shoe Shoe Shine from their debut and their theatrical take on Ain't Nothing Like The Real Thing from its follow-up.

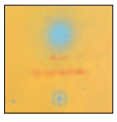
The Aloof

This Constant Chase For Thrills

★★★★

Acid Jazz AJX 2LP 608 (2LP)

Nineties dubtronica finale revisited



The Aloof were a collective of four dub and electronica producers, including two members of Sabres Of Paradise, fronted by the enigmatic Ricky Barrow. They supported Massive Attack and Leftfield but, despite major-label backing on their first three albums of brilliantly murky storytelling, they only broke the Top 40 with 1996's intense One Night Stand. Before being dropped, 1999's *This Constant Chase For Thrills* was their self-released finale. Ignored at the time, tracks like So Good and Infatuated marked a startling shift into house and a more Balearic vibe. Barrow's vocals remained sinister and the mix worked, alongside more familiar slower grooves. An excellent farewell, it finally arrives on streaming as well as a first-time vinyl release. Hopefully, the rest of The Aloof's catalogue will be reissued, too. *John Earls*

Armored Saint

Delirious Nomad

★★★

Metal Blade 15822 (CD, LP)

Timely reissues of band's first three releases

Bursting out of the early 80s US metal explosion, LA's Armored Saint were snapped up by Chrysalis Records as their token/trophy band. Their 1984 debut *March Of The Saint* came with all expenses spared but still showcased a band that blended melody and muscle to great effect. The following year's *Delirious Nomad*, though, was more nuanced and mature offering; bending the expectations of the genre, and armed with inventive material like The Laugh and Nervous Man (and a much better production), it should have been the big breakthrough album. But with little spent on promotion things didn't pan out that way, and it was probably a relief to the band when they parted company with the label after 1987's *Raising Fear*. No bonuses, but great music throughout. *John Tucker*

Peter Bardens

Long Ago, Far Away: The Recordings 1969-1971

★★★★

Esoteric ECLEC 22802 (CD)

Homage to the Camel king

Before prog-rock heroes Camel, keyboard master Bardens had been immersed

in the R&B scene and his debut album, *The Answer*, caught him somewhere between the two. It's here, a loud, flamboyant affair, great tunes, wild Hammond, pounding congas, Steve Ellis and Linda Lewis adding vocals and with future Attraction Bruce Thomas on bass. There was also the presence of Peter Green on blistering guitar – if he hadn't been contractually incognito, his contribution would surely have made this and its 13-minute masterpiece, Homage To The God Of Light, a hit. This 2CD set also features the impressive self-titled follow up, predicting Camel's more considered sound, as well as Answer outtake Long Ago, Far Away, a single by earlier band, Village, and a French single of Homage. *Nick Dalton*

Bill Bruford

Making A Song And Dance – A Complete Career Collection

★★★★

BMG BMGCAT 5290 BOX (6CD)

Prog and jazz percussionist lavishly collected

Bill Bruford is one of the greatest drummers to have come out of British rock. Having retired from performing in 2009, Bruford took a PhD in Music and has since been quietly curating his legacy. *Making A Song And Dance* does him proud, a fully annotated, six-disc thematic set showcasing him as collaborator, composing leader, special guest and improvisor. Yes, King Crimson, UK and Anderson, Wakeman, Bruford & Howe are all represented, as are his Bruford band albums, plus much more besides. On the Special Guest

disc, even when he's playing it fairly straight, he's a cut above – for example, backing Roy Harper on Grown Ups Are Just Silly Children, you get a glimpse of what it would have been like if Bill Bruford had been in Dr Feelgood. Recommended. *Daryl Easlea*

Candlemass
Epicus Doomicus Metallicus

★★★★★

Peaceville EBVILE 028 (3LP)

Cult classic gets triple vinyl re-issue

In June 1986, when the prevailing fashion in metal was "thrashin' like a maniac", Swedish newcomers Candlemass bucked the trend by releasing an innovative album of grindingly slow, heavy and mournful doom-laden dirges – as indeed the cod-Latin title plainly suggested. Boasting just six sprawling and grandiose compositions it wasn't an instant success, and Candlemass's faith-lacking label ceased returning their calls. Today, *Epicus Doomicus Metallicus* is rightly revered as a true classic of the genre, and songs like Solitude and the tempo-shifting A Sorcerer's Pledge opened doors for many other such bands to follow. This 35th-anniversary vinyl re-issue adds the *Witchcraft* and OAL Studio demos which preceded the album recording and rehearsal takes. A booklet and poster round out the package. *John Tucker*

Roger Chapman
Moth To A Flame: The Recordings 1979-81

★★★★

Esoteric ECLEC 52794 (5CD)

What a Family man did next

The late 70s was no time for a 60s survivor to launch a solo career – and sure enough Roger "Chappo" Chapman couldn't atttract a major label despite his credentials as frontman for versatile UK proggers Family and, later, Streetwalkers. Only in Germany could he find any degree of acceptance. This set reminds Brits what we overlooked by gathering his first three solo studio albums plus a raft of live material that emphasises his rasping vocal qualities. A rare BBC *In Concert* broadcast from 1979 will delight fans, while a 1981 Hamburg show complements the performance from two years earlier released as a live album. Add 25 – count 'em – alternate versions and you have a feast any Family fan can confidently file alongside the classics. *Michael Heatley*

Bobby Cole
A Point Of View

★★★

Omnivore OVDG-493 (CD, LP)

Obscure lounge singer croons again

Despite being publicly endorsed by Sinatra, who purportedly described him as his favourite saloon singer, Cole (1932-1996) never quite cracked the big time; the nearest he got was when his version of Jerry Jeff Walker's Mr Bojangles scraped into the lower reaches of the US Hot 100 in 1968. His second and final LP, the highly collectable *A Point Of View*, released on Jack Lonshein's short-lived Concentric label a year earlier, is now reissued with 13 bonus cuts and reveals Cole to be a capable pianist armed with a husky, nicotine-stained voice (think Tony Bennett with a hangover). What distinguished Cole from other lounge crooners was his reliance on self-penned material; and across 25 tracks, he proves that he had some good songs in his repertoire, including a soulful jazz ballad called Elegy For Eve. *Charles Waring*

Butcher Boy
You Had A Kind Face

★★★

Needle Mythology NEMYCD 011 (CD, LP)

Underrated Scottish indie crew collected

Glasgow's Butcher Boy were graduates of the same school of bookish indie as Belle & Sebastian and Camera Obscura, drawing inspiration from the likes of the Commotions, Smiths and Tindersticks. They made three albums between 2007-11 and there was an unimpeachable worthiness about them, but despite tasteful arrangements – they regularly employed cellos, and horns, even balalaikas – they never quite roared loudly enough to snare a larger audience. The bulk of these tracks are drawn from those three albums and a 2017 EP, but also includes rarer early singles as well as a new three-track 45. The first of those tracks (Dear John) contains an infectious galloping melody buttressed by oboe and seesawing strings, suggesting there's some mileage left in the tank yet. *Johnnie Johnstone*

Maria de Fátima
Bahia Com 'H'

★★★★★

Altercat ALT 015 (LP)

Little-known 1981 Bossa masterwork

Singer Maria de Fátima was a significant part of Brazil's verdant 70s music scene, recording and performing with the likes of Milton Nascimento, Gilberto Gil, and Airto Moreira, but she rarely got the chance to demonstrate her own abilities as lead performer. Recorded and released in Uruguay, where Maria and her husband – keyboard virtuoso Hugo Fattoruso – were living at the time, her sole album went almost completely unnoticed but stands as one of the great Brazilian albums of the 80s. Classics are masterfully rendered – versions of Toda Menina Baiana, O Tabuleiro Da Baiana and Três Pontas are all distinctively shaped by her pillowy-soft vocals. But the album's key strength lies in de Fátima's own songwriting and ability to construct a characterful sound. The gentle guitar-led bossa nova Você boasts melodies the equal of her better-known peers while the innovative use of Uruguayan Candombe rhythms add unique hues to the psychedelia of Coisas Estranhas and the upbeat guitar pop of Candombe Brasileiro. *Paul Bowler*

Robben Ford & The Blue Line
Live At Yoshi's

★★★★

Repertoire Records REPUK 1402

Inventive blues quartet's live show unearthed

Recorded in 1996 but lost in the vaults till now, *Live At Yoshi's* captures Robben Ford and his relatively short-lived backing band The Blue Line on blistering form. Culled from 10 performances over five nights at a small club in Oakland, California, the album is a blues dream. Amongst the originals come a handful of covers, including Lonnie and Ed Young's Chevrolet and The Paul Butterfield Blues Band's Lovin' Cup, but the album really comes alive with Ford's own inventive songwriting and masterful playing. Songs like Put It Where You Want it and Bounce That stretch out languidly, allowing the guitarist/vocalist to effortless and fluidly solo over a solid backbone, while keyboard player Bill Boublitz in particular also gets plenty of chance to shine. *John Tucker*

NOW ON DEMON RECORDS

suede
love & poison

The **soundtrack to the band's first concert video**, recorded at **Brixton Academy on 16th May 1993**, only a month after the release of their Mercury Prize-winning debut album. **Now available on black vinyl**, the concert setlist includes **stunning versions** of nine album tracks, including the singles **"Animal Nitrate", "Metal Mickey", "The Drowners", "To The Birds",** and many others.

BERNARD BUTLER.
PEOPLE MOVE ON

In 1994 **Bernard Butler left Suede** at the end of the lengthy recording sessions for the band's second album, the **acknowledged classic that is "Dog Man Star"**, which he co-wrote. In 1997, **Alan McGee signed Bernard up to Creation Records**, and he set about recording his first solo album, playing all the instruments himself, except for the drums and strings. Released in April 1998, the album was a **critical and commercial success**, reaching **# 11 in the UK album charts** and features the **hit singles "Stay", "Not Alone"** and **"Change Of Heart".** Now available on black vinyl.

great music then great music now!

order now from
amazon.co.uk

Edsel Records is a division of the Demon Music Group Ltd, London W12 7FA. www.demonmusicgroup.co.uk
Follow us at www.facebook.com/Edselrecords

JAZZ COLLECTOR

By Charles Waring

It's a thought too hideous to contemplate, perhaps, because it might be true; that **JOHN COLTRANE** could be the musical father of Kenny G. After all, if it wasn't for Coltrane, who almost single-handedly popularised the soprano saxophone with his jazzed-up version of Rodgers & Hart's My Favorite Things in 1961, we might not have had one Kenny Gorelick, the Seattle-born pied piper of fuzak, whose slick but soulless soprano saxophone-led single Songbird was a big US chart hit 25 years later. But fast forward to 2022 and no one's listening to Kenny G while Trane's audience and legend is still growing thanks to reissues that are keeping his name alive and introducing his music to new generations.

The latest is ***My Favorite Things: 60th Anniversary Deluxe Edition*** (★★★★★ **Rhino**), a musical touchstone in the Philly saxophonist's canon that not only saw Trane revive a sorely neglected member of the saxophone family on two tracks but also marked his embrace of modal jazz, a new musical concept based on scales rather than chords. Modal jazz, as the album's 14-minute classic title showed, allowed Trane to indulge in longer flights of unfettered improvisation. The album, now remastered, only contains four songs (all of them standards rather than original tunes), but each is an exquisite gem. The new deluxe edition combines mono and stereo versions of this much-loved and revered album in a single package with new liner notes by Coltrane author, Ben Ratliff.

Coltrane famously collaborated with the resonant-voiced Louisiana-born crooner **JOHNNY HARTMAN** for the Impulse! label in 1963; and for those wishing to explore the singer's catalogue prior to that point, ***Four Classic Albums Plus*** (★★★ **Avid**) is a good starting point. It contains the 1956 album *Just You, Just Me*, which is a tad schmaltzy but it's worth acquiring for three terrific late 50s titles: *All Of Me: The Debonair Johnny Hartman*, *Songs From The Heart* and *I Thought It Was You*.

Hartman's mellow baritone voice had the viscosity of treacle; not so fellow crooner, **NAT KING COLE**, who had a lighter, silkier timbre. ***Capitol Rarities Vol. 1*** (★★★ **Capitol**) mines the Cole archives and digs up 14 long-forgotten gems dating from between 1949 and 1952. Highlights include the gorgeous ballad Roses & Wine and the more sprightly, lightly swinging Tunnel Of Love; there are also three rare duets with his wife Maria.

It's often forgotten that Cole was also a brilliant pianist but his light, fluid, swinging approach was very different from **DAVE BRUBECK**'s, which was heavier, thicker-textured and was influenced by classical music. The latter rose to fame leading a famous quartet, which ran from 1951 to 1968. ***Live From Vienna 1967*** (★★★ **Brubeck Editions**) was supposed to have been a performance by the quartet but saxophonist Paul Desmond, renowned for his heavy drinking, missed his flight from Hamburg with the rest of the band after a night on the sauce. As a result, the Brubeck band (the pianist with bassist Eugene Wright and drummer Joe Morello) performed as a trio. The end result is very good even though some of the Desmond-associated signature numbers are omitted.

A more influential pianist than the idiosyncratic Brubeck was **BILL EVANS**, whose blend of classical romanticism and bebop gave rise to a style that begat the likes of Herbie Hancock, Chick Corea and Keith Jarrett. One of his greatest trio records was *Live At The Village Vanguard*, which is included in a new 2-CD set, ***The Village Vanguard Sessions*** (★★★★★ **American Jazz Classics**). With its intuitive interplay and collective improvisation, the record was a landmark moment in the history of the jazz trio.

For those that prefer hard bop and jazz with a bit more punch, I'd recommend having a listen to ***Blues-ette*** (★★★★ **Essential Jazz Classics**), a little known 1959 album recorded for the Savoy label by the late Detroit trombonist **CURTIS FULLER**. His sidemen include the great Benny Golson alongside Tommy Flanagan and Jimmy Garrison. It's bolstered with three tracks featuring saxophonist Sonny Redd taken from an earlier album, *Jazz...It's Magic*.

Also released from the archives is ***Zodiac*** (★★★★ **We Are Busy Bodies**), an astrological-themed avant-garde album by the French saxophonist **BARNEY WILEN**. Highly collectable in its original form (a 1966 Disques Vogue pressing now commands three-figure sums), it comes in a vivid, Robert Crumb-esque cartoon cover; the music is no less attention-grabbing, a cache of edgy but absorbing improvised pieces that show us a different side of Wilen.

Also renowned for making edgy music, trumpeter **DAVE DOUGLAS** returns with ***Secular Psalms*** (★★★★ **Greenleaf Music**), a 10-piece suite commissioned by the Belgian city of Ghent to mark the 600th anniversary of *The Adoration Of The Mystic Lamb*, an altarpiece painted by the Flemish artists Hubert and Jan van Eyck housed in St Bavo's Cathedral. Douglas's music is hauntingly beautiful; it's scored for a sextet that includes an ancient wind instrument known as a serpent and a pump organ.

Even more outré is the mind-melting musical kaleidoscope that is ***Familiar Science*** (★★★★ **Constellation**) by **JOYFULTALK**, the alter ego of Jay Crocker, a sonic alchemist who juxtaposes interstellar synth and choir samples with clanging gamelan bells, fractured beats, untamed saxophone wails and gnarly guitar lines. It's like Bill Laswell on acid.

More genre-exploding experimentalism comes from the supernal **HIGH PULP**, a Seattle collective whose second long-player ***Pursuit Of Ends*** (★★★★ **Anti-**) is awash with different influences; it's less visceral than Joyfultalk's opus and more organic, marinating fusion, new wave and R&B with spiritual jazz into a quixotic brew. The end result is a sound that seduces the ear while expanding the imagination with its rich, evocative tone colours.

From bonnie Scotland, **NIMBUS SEXTET** exude a more pronounced jazz-funk aesthetic on their second album ***Forward Thinker*** (★★★ **Acid Jazz**), which is redolent of Incognito with its brassy, undulating grooves. In more of an electronic retro-fusion bag is **JOHN CARROLL KIRBY**'s synth-heavy ***Dance Ancestral*** (★★★ **Stones Throw**), which is indebted to the lush, stratified polyphony of Herbie Hancock's 70s output.

Finally, the 44-year-old German trumpeter **NILS WÜLKER** serves up an immersive collection of mood-inducing soundscapes in the shape of ***Continuum*** (★★★ **Warner Bros**), with help from Massive Attack orchestrator Craig Armstrong and Patrick Hahn, who conducts the Munich Radio Orchestra.

Georgia Satellites
Lightnin' In A Bottle
★★★★
Cleveland International CIR 1041-2 (CD)

Rockers bring a smile to the face

Unlike just about anyone else in the American rock'n'roll firmament, the Satellites appeared to be grinning, having fun for themselves, and if the universe enjoyed it, well, all to the good. This 18-track double CD of a 1988 Cleveland show starts with Whole Lotta Shakin' and ends with the Ramones' I Wanna Be Sedated morphing into Shake, Rattle And Roll. In between there's their wild and biggest hit, Keep Your Hands To Yourself, other favourites, such as Battleship Chains, and more covers, from Ringo's Don't Pass Me By to Hippy Hippy Shake. Dan Baird's bouncing rhythm guitar melds with Rick Richards' lead while Mauro Magellan's drums drive things on. A blast from start to finish. *Nick Dalton*

Kraftwerk
Remixes
★★★
Parlophone 0190296504761 (2CD, 3LP)

Digital collection makes vinyl debut

Three decades of club culture feeds into this collection of

remixes of the German four-piece that practically invented dance music. However, originally released digitally during the pandemic, there's a curiously downbeat vibe across the whole that seems to question the future of communal gatherings in darkened spaces vibrating with bass and throbbing to the rhythm of quickened pulses. Genuflecting at Kraftwerk's sleekly fashioned altar are Alex Gopher and Étienne De Crécy, who shape Aréo Dynamik into a fleet-footed piece of French house, and William Orbit, whose 1991 Hardcore Remix of Radioactivity comes trailing particles of the globe-straddling dance-pop he'd help Madonna realise on *Ray Of Light*. Still, no one else is better qualified to get under the hood of these songs than Kraftwerk themselves, who retool their 80s MTV jingle, Non Stop, into a pleasingly ageless-sounding recognition of their timeless impact. *Jason Draper*

Lemonheads
It's A Shame About Ray
★★★★
Fire Records FIRELP 624 (2CD)

Evan's on fire! Pre-crash Dando beauty hits 30

Even under those warming "butterscotch streetlamps," the wounded melancholy of

Evan Dando's short but perfectly formed breakout classic is easily discerned. When the Lemonheads' initial incarnations fractured, Dando kept drummer David Ryan and brought bassist/co-singer/muse Juliana Hatfield onboard for a brisk batch of bright-eyed, bruised-at-heart songs, pitched between Gram Parsons and alt-punk. While Rockin' Stroll's adorable baby and Kitchen's "cake every night" promises suggest an eternal goofball at play, Confetti's family damage, the title-track's no-flab ambiguities and the empty glass in Rudderless suggest a deeper, sharper talent. Dando's

Under The Counterculture

An icon continues clearing out his archives for the *Official Bootleg Series*. *Jamie Atkins* assesses where you should head first.

Neil Young: sitting on a treasure trove

Neil Young

OBS 3: Dorothy Chandler Pavilion, 1971

★★★★

Shakey Pictures 0093624885115 (CD, LP)

OBS 4: Royce Hall, 1971

★★★★

Shakey Pictures 0093624885085 (CD, LP)

OBS 5: Citizen Kane Jr Blues – The Bottom Line, 1974

★★★★★

Shakey Pictures 0093624885092 (CD, LP)

First, some housekeeping. You didn't miss the second volume of Neil Young's *Official Bootleg Series*, that's *High Flyin'* – a 1977 set backed by The Ducks – coming soon. And yes, this second round of releases in the series following last year's *Carnegie Hall, 1970*, are numbered out of chronological order. Young's stated intention was to improve on the sound of the original bootlegs, he didn't say anything about the release schedule making any sense.

And yet, the untidy roll-out works when you consider that it's Neil Young we're talking about. Headstrong, awkward, contrary – all qualities that inform these three solo shows. Of course, his uncanny ability to pluck songs of rare beauty from the ether means that the converted among us will not only forgive his foibles but celebrate them.

More casual fans might swerve the first two of these releases. That's not down to their quality, but because it's a period of his career already well-served by live releases and the setlists are near-identical. The Royce Hall gig is from 30 January 1971 and Dorothy Chandler just days later (1 February). When you consider that Young has already released two shows from the time period – 2007's superlative *Live At Massey Hall 1971* (19 January) and last year's *Young Shakespeare* (1971) (22 January) – it's hard to imagine queues at the tills on release day.

Still, the hardcore will need these and it's hard to argue with the performances and the sound quality. Both shows find Young introducing new material from *Harvest*, released later that year, and beyond. He'd tasted unprecedented success in 1970, both from CSNY's *Déjà Vu* and his own *After The Goldrush*, and the confidence is palpable.

There's some fun to be had (if you're that way inclined) in playing musical spot-the-difference between *Dorothy Chandler* and *Royce Hall*. For example, Young imbues the *Dorothy Chandler* take on Cowgirl In The Sand with a slow and heavy majesty that makes it that much more satisfying than the relatively brisk version a few days later at Royce Hall. Meanwhile, the Journey In The Past from Royce Hall has a longing and spark missing from his performance of the song just a few days earlier.

Some of *Royce Hall* will be familiar to fans – the show has been mined for *Harvest* (The Needle And The Damage Done), *Time Fades Away* (Love In Mind) and *Archives Vol 1* (Heart Of Gold). Meanwhile, all of *Dorothy Chandler* is unofficially unreleased but it circulated much more widely as a bootleg, most commonly with the title, *I'm Happy That Y'All Came Down*.

One of the highlights of the two gigs comes from Royce Hall, when Young describes A Man Needs A Maid to an audience who have never heard it, "I have two or three that I categorise as weird songs… [pause for effect], this is the newest weird one that I have." He goes deep into the song, allowing it to ebb and flow from ponderous and wistful verses to wracked-sounding choruses, Young hammering the keys. The oddly bombastic arrangement on *Harvest* loses the essence of the song somewhat; here it sounds fragile and human.

Young's stage patter is entertainingly deadpan throughout these two shows. He precedes the *Dorothy Chandler* Heart Of Gold by warning the crowd that he'll be playing a lot of new songs. After they applaud, he lightly admonishes them, saying, "You don't have to do that, you can just clap real loud at the end and that'll be cool… don't waste your energy." He can be that aloof and droll because the new song he plays next happens to be a low-key and pleading Heart Of Gold. It's refreshing to hear it without the obligatory, *Stars In Their Eyes*-style smug ripple of applause after that distinctive opening riff. And it's always a treat hearing Young play it before it became a proper hit single that he quickly distanced himself from.

Another revealing moment comes later in *Dorothy Chandler*, when Young plays a snippet of You And Me before segueing into I Am A Child. That first song would remain unreleased until 1992's *Harvest Moon*; that he remembered it after all that time suggests he'd always been an archivist at heart.

Citizen Kane Jr Blues, 1974 is the cleaned-up *Official Bootleg Series* release many have been waiting for and essential listening for any fan. The recording, from New York's The Bottom Line club on 16 May 1974, captures one of only two solo shows Young played that year, thanks to CSNY's massive summer tour and sessions for *On The Beach* and *Zuma*. Young wasn't on the bill at The Bottom Line that night: he'd been to see Ry Cooder and decided to perform an impromptu set after Cooder had left the stage. Young played 11 songs, only one of which (Helpless) had been released at the time.

As well as a tracklisting which features many first-time performances of classics, the show became notorious on bootleg thanks to the *relaxed* nature of Young's performance and the raucous audience reaction.

He begins with Pushed It Over The End, a song that CSNY would play that summer but discard soon after. It's a revelation here, a multi-part, sprawling epic that could have followed in the grand Young tradition of Broken Arrow and Country Girl had he chosen to give it a big studio production. Here, it's wonderfully bleak and sparse.

As are the clutch of songs from *On The Beach* (introducing Ambulance Blues: "Here's another bummer for you"). Revolution Blues retains its wild, strung-out danger played solo; On The Beach and Motion Pictures are spacey and spellbinding. The introduction to the latter, in which Young describes how to prepare the "honeyslides" he credits with his heightened mindset at the time of writing the song, has been edited for this release, so weed enthusiasts should hold on to their bootleg.

Cueing this up straight after the two early 1971 shows emphasises the significance of Young's creative decisions in the intervening years. It's apparent how easily it would have been for him to take the mainstream route to (even more) fame and glory. Instead, we find him in 1974 at his peak, performing raw and exquisite versions of strange, spooked and desolate song-poems. We wouldn't have him any other way.

unforced pop flair for melody and concision maintains the innocence/experience balance beautifully; in particular, My Drug Buddy puts the ache in baked with an exquisitely sorrowful sweetness. Just-fell-out-of-bed demos and an on-message happy/sad ABBA cover flesh out a 30th-anniversary reissue. *Kevin Harley*

The Magnetic North

Orkney – Symphony Of The Magnetic North

★★★★

Full Time Hobby FTH 139 LPB LP

Celebrating 10 years of the classical supergroup

Although The Verve and Gorillaz guitarist Simon Tong doubts his bandmate's claim, Orcadian composer Erland

Cooper stated the idea of celebrating his homeland came to him in a dream about fellow local artist Betty Corrigall. Whatever the truth, the pair behind Erland And The Carnival were joined by Mercury Prize-nominated composer Hannah Peel to form The Magnetic North and the trio created a dreamy, otherworldly landscape on 2012 debut *Orkney – Symphony Of The Magnetic North*. Back out on vinyl, it's by turns heartfelt and mischievous, Cooper and Peel's vocals soft and seductive over occasionally forbidding arrangements. Old Man Of Hoy switches back and forth from beautiful folk ballad to climactic sternness inside three minutes, while teasing instrumental Warbeth keeps listeners guessing. 2016's celebration of Tong's hometown Skelmersdale was less magical, but completing the trilogy would be welcome on this form. *John Earls*

REGGAE COLLECTOR

By Mike Atherton

Following his international success with Nicky Thomas, chronicled in our last column, producer **JOE GIBBS** was able to open his own studio. The year 1971 would be a hectic and prolific one for him, as shown by the double CD ***Freedom To The People*** **(★★★★ Doctor Bird).** Its 54 tracks give an ultra vivid picture of his activities with stars like U-Roy and Max Romeo, artists who would trouble the scorers but briefly before disappearing into history, such as Uriel Aldridge and Bunny Flip, and the real stars of the collection, The Heptones.

The trio's nine inclusions, virtually their entire output for Gibbs, ably demonstrate their polished, apparently effortless harmonies, on US songs like Ruby & The Romantics' Our Day Will Come and original compositions such as I've Got A Feeling. Their reggae adaptation of The Chi-Lites' Power To The People gives this album its title and shows Joe Gibbs' adeptness at recycling rhythms, as it's followed by no fewer than four instrumental and DJ cuts on the same track.

Doctor Bird's relentness documentation of the Joe Gibbs oeuvre continues with ***Money In My Pocket*** **(★★★★★ Doctor Bird).** Its 48 tracks follow his progress through 1972 and into 1973, launching off with Dennis Brown's original version of his (and Gibbs') future international hit, Money In My Pocket, sung with remarkable poise and maturity for a 15-year old, over a rhythm by The Professionals which gives the singer firm support and makes you want to move. You get two more chances to move to it, on Big Youth's A So We Stay, one of the steps in that DJ's rapid rise up the musical ladder, and Bongo Herman & Bunny's sufferers anthem, Ration.

Gibbs could now attract top names to his studio: Derrick Morgan canters through Horse Race with his customary relaxed authority, Alton Ellis offers a fine take on Eddie Floyd's Knock On Wood and Delroy Wilson does a similarly soulful job on the Four Tops' Baby I Need Your Loving. These mingle with endearing oddities like The Happs' merry In Heaven There Is No Beer, Prince Francis toasting over an archaic-style rhythm on DJ Quadrille and three minutes of almost undiluted filth on Big Joe's American Pum Pum to form the strongest release yet in this series.

KEN PARKER, a singer whose strong, flexible voice sounds good in any range from baritone to falsetto, recorded about a dozen songs for Treasure Isle in the late 60s and early 70s; eventually the label's owner Duke Reid got round to putting most of them on an LP. ***Here Comes Ken Parker*** **(★★★ Doctor Bird)** gathers everything that Ken recorded for the Duke. That voice, ably backed by Tommy McCook & The Supersonics, excels on strong melodies such as Charley Pride's country number Kiss An Angel Good Morning and The Moonglows' doo-wop classic Sincerely, as well as his own I Can't Hide. Some might add his cover of The Browns' The Three Bells, retitled Jimmy Brown, to the list, but this writer detests the song, no matter who's singing it. Ken's is no worse than any of the others.

Unfortunately, Ken cut only 12 tracks at Treasure Isle. Fortunately, his near-contemporary Hopeton Lewis cut 18 tracks there, so they're included to make up the weight. Actually, several are far more than makeweights, notably his duets with sweet-voiced Phyllis Dillon on The Right Track and the invigorating Boys And Girls Reggae. Hopeton's big hit, the catchy 1970 Festival Contest winner Boom Shacka Lacka, is here, along with duets with top toaster U Roy and rarer numbers like his version of The Tennors' rocksteady smash Ride Your Donkey.

Some may feel that the label had a bit of a cheek advertising that as a Ken Parker album when he appears on so few tracks – and, blow me down, they've gone and done it again on ***ERROL DUNKLEY:*** **Darling Ooh! (★★★ Doctor Bird).** Errol has long been a highly respected man on the UK reggae scene, as singer, produce and, shop owner. But in his early days – indeed, from his mid-teens onwards – he was a sensation in Jamaica, recording prolifically and enjoying his share of big hits. The *Darling Ooh!* album, first issued as *Presenting Errol Dunkley* on Sonia Pottinger's Gay Feet label in 1972, finds him applying his youthfully expressive tones to his own songs like his career anthem A Little Way Different and covers such as the title track, actually The Four Tops' Your Love Is Amazing, over crisp, often sparsely adorned rhythms. He was only 20 years old at the time, but he'd started so young that the best track, the Barbara Lynn song You're Gonna Need Me, revived one of his hits from five years earlier.

Disc one is filled up with Pottinger productions on other artists, often tracks which never came out in Britain at the time, by artists including The Melodians, offering a medley of their hits, Dennis Alcapone and Judy Mowatt, whose soulful take on Donny Hathaway's I Love You is a stand-out. But the second disc is a little way different. Collectors love a lost album, and the first dozen tracks were destined for the *Joy To The World* LP, scheduled but never released by Trojan in 1972. It's a strong collection: Judy Mowatt is the star of the show, her title track could have been a pop hit with radio exposure, and she makes a fine job of the Swamp Dogg cheatin' song She Kept On Talking. Max Romeo and Stranger Cole weigh in with crucial cuts too, and the bonus tracks include the ever-immaculate Heptones' smoothly-harmonised takes on Curtis Mayfield's I've Been Trying and The Drifters' I'll Take you Home, as well as more Mowatt magic and, just in case you need one, another Melodians medley.

Melvins
Lice-All
★★★★
Boner BR 35-1 (LP)
Repressed slab of watershed heaviness

First released as the trademark-infringing *Lysol*, Melvins' fourth LP was a landmark moment in heavy music. Along with the earliest releases by Earth, the retitled *Lice-All* laid the blueprint for drone metal. No song titles were listed on its sleeve. The CD version was mastered as one long unbroken track. Melvins didn't want their listeners skipping anything, as well they might, given that the two opening epics were intent on out-sludging Side Two of Black Flag's *My War*. The trio's twin obsessions at the time were We Will Fall by The Stooges and the tantric chanting of Tibetan monks. The outcome was a singular sludge-rock symphony, despite it containing three (uncredited) cover versions, two of which were originally by Alice Cooper. *JR Moores*

Mercury Rev
All Is Dream
★★★★
Cherry Red BREDD 816 X (CD)
Spacey New Yorkers' phantasmagorical triumph

It was 1998's fourth album *Deserter's Songs* that put Buffalo, NY's Mercury Rev on the (star)map thanks to its otherworldly songs. Yet it was on this 2001 follow-up that the orchestral odd-pop outfit truly mastered their craft. The Dark Is Rising and Lincoln's Eyes sound like galaxies exploding, all majestically poignant and celestial, Jonathan Donahue's vocals vulnerable, innocent and forlorn all at once. This limited vinyl reissue not only brings this still-revered record of reverie back into print on wax, but also comes with a second disc of B-sides, demos and outtakes. That's more a curiosity than anything essential, but it's nevertheless an intriguing addition to a near-perfect album that still looks deep into – and beyond – the soul of human existence. *Mischa Pearlman*

Mike Nesmith
And The Hits Just Keep On Comin'
★★★★★
7a 7 A 041 (CD, LP)
Superior 7a repackage of understated opus

After leaving The Monkees in 1970, Mike Nesmith founded both the First and Second National Bands. In 1972, demoralised by his relative lack of commercial success, Nesmith roundly pleased himself and made his ironically titled masterpiece *And The Hits Just Keep On Comin'*. Taking a collection of the most romantic songs he'd written to date, Nesmith also purposely included a version of Different Drum – the smash he had written for The Stone Poneys in 1967, to prove the album lived up to its title. With only Red Rhodes accompanying him on pedal steel, the album displays an intimate simplicity rarely found in pop. *And The Hits Just Keep On Comin'* remains a fascinating, shining example of Nesmith's abilities as a singer-songwriter. *Daryl Easlea*

Nucleus
Alleycat
★★★★
Be With Records BEWITH 105 LP (LP)
The British jazz group's final album for Vertigo

Ian Carr's ever-evolving Nucleus were masters at putting their own distinct spin on Stateside styles. As signalled by the great (if slightly preposterous) cover artwork, this 1975 effort was geared towards gritty urban funk. Alongside sterling groove-focussed numbers seemingly made for crime thrillers (Phaideaux Corner and the title track) come hard-hitting and brilliantly original amalgamations of jazz-rock and fusion like Splat and Nosegay. Led by Carr's breathy trumpet lines the quirky, percussion-less You Can't Be Sure heads off on it's own path entirely. Long out of print on vinyl the album is part of a trio of Nucleus albums (alongside equally sterling Vertigo precursors Labyrinth and Under The Sun) newly reissued by Be With Records. *Paul Bowler*

Hermeto Pascoal
Hermeto
★★★
Far Out FORDIS 07 (CD, LP)
Brazilian maestro's debut album resurfaces

A gifted albino multi-instrumentalist who can alternate between flute, guitar and keyboards, Pascoal first registered on the radar of an international audience when he composed and appeared on three tracks on Miles Davis'

1971 album *Live-Evil*. This, his largely forgotten debut platter, appeared a year earlier on Joe Fields' Cobblestone label and remains an important if overlooked entry in the Brazilian's canon. Its eight, fusion-tinged, tracks are produced by his compatriots, singer Flora Purim and her percussionist husband Airto Moreira, who also contribute to the record alongside the cream of the Big Apple jazz scene. Scored for strings and horns, the arrangements are mostly lush and immersive, like the dreamy Guizos (Bells), featuring Purim's ethereal vocals, and an epic experimental outing called Velório (Mourning). *Charles Waring*

Pere Ubu
Nuke The Whales (2006-2014)
★★★★
Fire FIRELP 639 (4CD)
Avant-rockers' modern output reissued

There's a perverse streak to David Thomas. It can be detected not only in the love gone sour misanthropy of his lyrics, but also in his insistence that Pere Ubu make pop music. This box set features four Ubu albums from the period: *Why I Luv Women* (formerly *Why I Hate Women)*, *Long Live Pere Ubu*, *Lady From Shanghai* and *Carnival Of Souls*. Pop music? Hardly. This is all spasmodic rhythms and sizzling electronics alongside the familiar alien warble and garage riffing. 2013's *Lady From Shanghai* is the pick of the bunch here, with highlights including the disorientating mellotron on the glorious pastiche of Anita Ward's Ring My Bell ("You can go to hell") and the *Bush of Ghosts*-like interference on Feuksly Ma'am, The Hearing. *Johnnie Johnstone*

The Police
Greatest Hits
★★★★
Polydor ARHSDLP 008 (2LP)
Thirty years on, these hits don't plod

It's interesting the way The Police aren't generally celebrated with as much affection as New Wave peers like, say, Blondie or The Jam. Some of that's down to Sting's handsomeness irritating journos and some of it's down to retrospective decrees that white guys playing reggae is unwelcome appropriation. At the time, in their late 70s, early 80s imperial phase, they actually popularised reggae more than The Clash did, were willing, industrious and fizzy pop stars, and banged out some cracking, irresistibly rhythmic songs. From early staccato stabs like So Lonely and Roxanne through the jubilant perfection of Every Little Thing She Does Is Magic onto the rippling moodiness of Invisible Sun and King Of Pain, this still arrests. *Chris Roberts*

? & The Mysterians
96 Tears
★★★★
ABKCO 7120701 (LP)
Action
★★★
ABKCO 7120711 (LP)
Garage-rock trailblazers' first two

Michigan's premier mid-60s punks famously scored a US chart-topper via the highly contagious Vox Continental groove of 96 Tears. On the two LPs they made before disbanding in early 1969, Rudy Martinez (Question Mark) proved himself a captivating frontman equally capable of garage holler (I Need Somebody) and moody smoulder (Stormy Monday), but they couldn't quite recapture that level of success. If several of the tunes on *96 Tears* were groovily inconsequential, others possessed a haunting originality (Ten O'Clock) or puritanical simplicity (Why Me). Can't Get Enough Of You Baby, on '67's *Action* may was an unashamed rewrite of 96 Tears, but Hangin' On A String and It's Not Easy took another turn at the fork in the road to produce similarly irresistible results. *Johnnie Johnstone*

Renaissance
Scheherazade & Other Stories
★★★
Esoteric ECRUS 3003 (CD)
Classical rockers in their prime

Far from the band formed by former Yardbirds Keith Relf and Jim McCarty (and four years since there were any original members), the critical and commercial highpoint of Renaissance's renaissance is celebrated in a box set. The 24-minute Song Of Scheherazade, an epic amid other near-epic tracks, steered by the voice of Annie Haslam, is a pomp-filled work of medieval flourishes, classical-tinged piano and soaring choral vocals cosseted by synths. Undoubtedly stirring, one does, however, sometimes dream of a musical sword fight to gee things up. A second disc features a 1976 concert of the complete work, simpler and edgier, while a DVD has an impressive surround sound mix of the album plus three promo films, including one of the single Ocean Gypsy. *Nick Dalton*

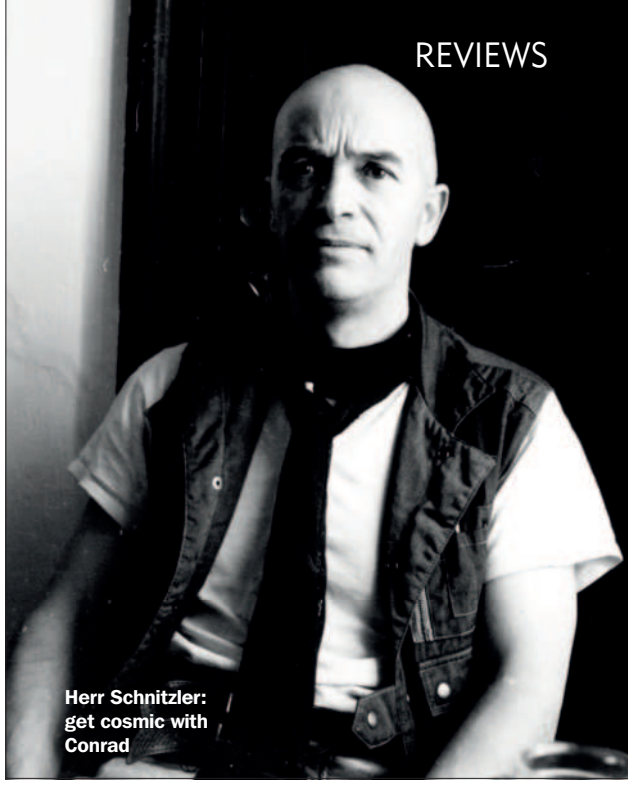
Pharoah Sanders
Moon Child
★★
Timeless Records MOVLP 2949 (CD, LP)
Disappointing elevator music from elevated jazz master

The rebirth of the cool has been one of the more surprising revivals in recent years, and the crowning glory of jazz's renaissance was surely last year's Floating Points album with legendary saxophonist Pharoah Sanders and the LSO, picking up deserved plaudits everywhere. There are many places to start with Sanders; *Moon Child* sadly isn't one of them. Recorded in 1989 when smooth jazz was in style – think Al Jareau's *Moonlighting* theme and the burgeoning career of Kenny G – this feels like a great artist going through the motions to make a buck. Sanders does nothing wrong, but there are no gratifying avant-garde squeals or moments of improvisational chaos, with his spiritual jazz heyday seemingly a distant dream when he recorded this. *Jeremy Allen*

Conrad Schnitzler
CON 84
★★★
Bureau B BB411 (CD, LP)
Consequenz II (with Wolfgang Sequenza)
★★★
Bureau B BB403 (CD, LP)
Out-there experiments by a true kosmische maverick

There's uncompromising and then there's Conrad Schnitzler. The Berlin Zodiak Club founder left an early incarnation of Tangerine Dream to form Kluster, then decided they just weren't far out enough. A figure on the peripheries of krautrock, Schnitzler contented himself making the uncanniest of avant-garde electronica until his death in 2011. *Con 84* is replete with coded titles like X 19 II and 16.4.84 Frei, which sound more like Elon Musk and Grimes' offspring than songs, and while it's a fascinating listen, you wouldn't want to replay it too often. 2008's *Consequenz II* with Wolfgang Sequenza, meanwhile, is Spanish-themed and sounds like glam rock created by robots, which can only be a good thing. *Jeremy Allen*

Lonnie Liston Smith
Live!
★★★★
Ace/BGP CDBGPM 316 (CD)
Astral travelling in Brooklyn



Herr Schnitzler: get cosmic with Conrad

Not to be confused with the late soul-jazz organist Lonnie Smith, Lonnie Liston Smith, now 82, is a Fender Rhodes devotee whose trademark is trippy interstellar jazz-funk grooves which in the 70s he served up with his band, The Cosmic Echoes. An overlooked gem in Smith's canon, this was the funkateer's seventh and final album for RCA, recorded over three nights in May 1977 at a Brooklyn nightspot called Smucker's Cabaret. It offers a vivid in-concert snapshot of Smith's visionary music; a more accessible version of John Coltrane and Pharoah Sanders' spiritual explorations. Ranging from placid meditations (Watercolors) to more kinetic jazz-rock grooves (Sorceress), it includes a high-voltage rendition of Expansions, Smith's iconic signature song, which sounds positively apocalyptic compared with the studio version. *Charles Waring*

Sparks
Lil' Beethoven
★★★★★
BMG 4050538696967 (LP)
No such thing as the difficult 19th album for these boys

Released on vinyl for the first time (as part of a reissue series that runs from 2000's *Balls* to 2009's *The Seduction Of Ingmar Bergman*), Sparks' 2002 masterpiece *Lil' Beethoven* grows ever more audacious by the year, underlining its status as one of the most significant albums of their long and storied career. Ron Mael's singular, keyboard-driven orchestration serves to complement the album's main ingredient, brother Russell's repetitive multi-layered vocals. Whether the cocktail jazz of I Married Myself, the thrash metal of Ugly Guys With Beautiful Girls or the operetta of Surburban Homeboy, he is on the greatest form of his career. The lyrical conceits are as sharp as ever and, in My Baby's Taking Me Home, Sparks wrote the classic that many have still to hear. *Daryl Easlea*

Suede
Sci-Fi Lullabies
★★★★
Demon DEMREC 982 (3LP)
Brit-glam livewires' B-sides still shape up

When Suede tour, fans don't just shake their bits for the hits: they come for the B-sides. Twenty-seven fill reissued 1997 outtakes set *Sci-Fi Lullabies*, which celebrates the creative flush of the band's formative years, when some of their best songwriting was lurking behind the A-sides. Trim studies in louche swagger and melting melody, My Insatiable One and To The Birds set particularly high bars, which Suede leapt between guitarist Bernard Butler's aching arpeggios on Where The Pigs Don't Fly and Brett Anderson's ciggy-stained croon on The Big Time. At acoustic and electric extremes, chemical co-dependency lament The Living Dead and snake-hipped head-banger Killing Of A Flash Boy remain live favourites. The post-Butler *Coming Up*-era untapped another wellspring, from Europe Is Our Playground's shimmering train-window travelogue to This Time's irresistible call to outsider unity. There are some small quibbles, though: why no Painted People or Sam? And is a sequel overdue? *Kevin Harley*

Quiet Revolution

US star's Grammy Award-winning debut celebrated by an expanded edition. *By Charles Waring.*

Norah Jones: staging a great escape on her mega-selling debut

Norah Jones

Come Away With Me

★★★★

Blue Note/UMe 3884249 (3CD, 4LP)

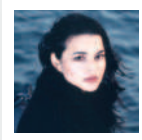
Soft as a sigh, holier than a prayer, it was a voice that came out of nowhere, like a gift from heaven. It was new and fresh, youthful and innocent and yet also wise, sophisticated, grown-up and timeless; and it belonged to 22-year-old Norah Jones, whose debut album *Come Away With Me* combined country, folk, blues, soul and jazz elements into a gorgeously unclassifiable melange that quickly seduced the world. It was an album whose whispered declarations of love and uniquely low key, intimate style – epitomised by the Jesse Harris-penned debut single I Don't Know Why – went refreshingly against the "look at me" grain of early noughties female power pop; and it succeeded in transforming a diffident, soft-spoken Texan into a multi-Grammy winning megastar.

Blue Note celebrates 20 years of *Come Away With Me* by reissuing the album as an expanded 4LP/3CD set that remasters the original Arif Mardin-helmed LP and augments it with a fascinating cornucopia of bonus material; numerous demos and outtakes, plus the super-rare promo-only *First Sessions* EP recorded in the immediate wake of Jones signing to Blue Note and, perhaps most important of all, a discarded alternative version of the album produced by Craig Street. It all adds up to a very impressive package.

With its organic style, which wisely eschewed the glossy pop production values of the early 2000s, *Come Away With Me* sounds as disarmingly pure and natural as it did when it came out. By comparison, Craig Street's version of the album (dubbed *The Allaire Sessions*, after the upstate New York studio it was recorded in) is more rustic-sounding thanks to the presence of banjo and accordion replacing Jones' piano. In tone, it's closer to the ramshackle folk-blues style that Street conjured for jazz singer Cassandra Wilson with her early 90s Blue Note albums. Many of the tracks are looser yet more atmospheric than the released versions – such as the title track, Picture In A Frame and I've Got To See You Again – which exude a deeper, guitar-heavier Americana vibe. Though the album's 13 selections offer assured vocal performances, it's not hard to see why Blue Note brought in the legendary Arif Mardin (producer of Aretha Franklin, Dusty Springfield and many others) to re-record the album and give it a clearer pop focus.

Street's version is idiosyncratic yet very listenable but for a true measure of the jazz side of Jones' vocal talent, the demo tracks are truly revelatory; especially a bewitching interpretation of the standard, Spring Can Really Hang You Up The Most and a softly swinging take on Nat King Cole's Walkin' My Baby Back Home.

Ushering in a quiet revolution, *Come Away With Me* proved hugely influential, giving birth to Melody Gardot, Katie Melua, Erin Bode and more recently, Kandace Springs. For Jones, though, the album was both a point of arrival and departure; not content to repeat herself, she used it as a launchpad to take her to other, very different, musical destinations. 20 years on, she's still exploring.



Q&A

Norah Jones recalls her multi-Grammy winning debut album.

Some artists are dismissive of their early recordings. How do you feel about *Come Away With Me* 20 years on?
I don't feel like it's the best thing I've done – I think I keep getting better – but it changed my life and I'm proud of it. It's a real slice of time for me, which is special to look back on. I'm not someone who looks back on things a ton, so when the label wanted to do an anniversary thing, I said only if it makes sense. It turned out we had so many unreleased recordings from that record, so it felt really special to release them because they sound really good. They're not just a bunch of crappy demos.

The 20th anniversary box set includes the previously unissued first version of the album, produced by Craig Street. Why did you want to include it here?
I was in love with Cassandra Wilson's *New Moon Daughter* album, which he produced, and wanted elements of that for what I was doing. We had a great time recording, super-isolated for five days on this mountain. Some of the songs were from the demos I'd done and we also tried some new things; some of them worked and some didn't and in the end we did 21 songs but the label rejected them because they preferred the sound of the demos.

After that, Blue Note hired the veteran producer Arif Mardin to helm the album. How did that feel?
It felt weird when they took Craig off of the record and put Arif on. Craig was always such a gentleman about it. He never blamed me for any of that. I was 22 and had never been part of making a record before. I was also new to the music business and I think whatever bad feelings Craig had weren't aimed at me.

Were you aware of who Arif Mardin was at that time?
I knew his track record and respected him so much because I grew up on a lot of the records he made but after the Craig Street album got rejected, I thought why is Blue Note trying to match me with a producer that I don't have a connection with right now? So I was a little hesitant, to be honest, working with Arif but he was such a gentleman. He agreed to come in for one day and if we weren't feeling it, we'd continue without him. But he came in and became a fast friend; and we all loved him. Arif really helped me chase the sound that everybody loved on the demos, and because he was really conscious of how I didn't want to be made to do something, he let me use my own band.

What were your expectations for the album when it was finished?
I definitely had lower expectations than what happened! I just hoped that I got to sell enough records to keep making albums with Blue Note 'cause you hear a lot of stories of people getting a record deal, doing one record and then getting dropped.

***Come Away With Me*'s phenomenal success transformed you into a superstar. How did you cope with that?**
It was a stressful time for me for many different reasons but we had a lot of fun within all the intensity. I was just so lucky I had a record label where everyone had become like family to me. I was surrounded by good people who helped me figure it all out, which according to all reports in the music industry, is a lucky, lucky find.
As told to Charles Waring.

Yukihiro Takahashi

What, Me, Worry?

★★★★

Yen Records MHJL 204 (CD, LP)

Tomorrow's Just Another Day

★★★★

Yen Records MHJL 205 (CD, LP)

Reissues from YMO founder

Ryuichi Sakamoto might be the star of the show, but his bandmates in the Yellow Magic Orchestra have plenty to offer the world, too. The band's extended family tree has been belatedly recognised over the past few years, with a campaign to reissue Yukihiro Takahashi's largely Japan-oriented solo career to a wider audience continuing in earnest. It's working: November saw the re-release of the lost 80s masterpiece *Neuromantic* and the two records that followed it – *What, Me, Worry?* and *Tomorrow's Just Another Day* – weren't bad, either. Now, they get similar treatment. Yellow Magic Orchestra colleagues Sakamoto and Haruomi Hosono play on both records, from 1982 and 1983 respectively, meaning there's plenty of their collective DNA in these releases, overlaid by Takahashi's Sylvian-like croon and driven by his New Pop fixation. And look out for the cover of The Beatles' It's All Too Much, which improves on the original. *Jeremy Allen*

Yukihiro Takahashi: the YMO founder is getting his due with a series of reissues

The Who

My Generation

★★★★

Polydor ARHSLP 015 (LP)

A Quick One

★★★

Polydor ARHSLP 016 (LP)

Still getting around

Smart new reissues of The Who's first two. These have been cut for vinyl at half-speed at Abbey Road and mastered by Who stalwart Jon Astley. *My Generation* uses the 2014 stereo remix from Shel Talmy's original multi-tracks. *A Quick One* is the closest thing to the original stereo possible – from German tapes made around 1970 – with one "fake stereo" track, See My Way. *My Generation*'s bludgeoning, thuggish R&B still thrills, Talmy's rough'n'ready production captures the group's raw talent perfectly and Townshend's unique worldview is already felt in his best songs.

A Quick One's material is patchy, but the performances are dynamic and the arrangements imaginative (imagine that Cobwebs And Strange is the sound of Keith Moon's internal monologue – it explains a lot.) Townshend saves the day with the sublime So Sad About Us and the bizarre, near-10-minute tightrope walk of a medley, A Quick One, While He's Away *Jamie Atkins*

VARIOUS ARTISTS

Blowing Free: Underground & Progressive Sounds Of 1972

★★★★

Esoteric/Cherry Red ECLEC 52799 (4CD)

Long ago and far away

As rock histories are written, 1972 is increasingly portrayed solely as the crowning year of glam. Of course, it was not so, and *Blowing Free* underlines how the majority of the material here seems rooted several years earlier, all heavy blues, pastoral folk and a sense of underground urgency. Beautifully compiled and annotated, *Blowing Free* works best on its lesser-known tracks: Time Take My Life by Atomic Rooster is one of the sweetest, grooviest things you can hear. The groups that have gone on to be the most revered fare well, too – Caravan, Yes, Free, Gentle Giant and Van Der Graaf Generator; Man are always delightful (and Bananas is still bananas), while Vinegar Joe are possibly the most revelatory. Now often a cursory line in biographies before the careers of Elkie Brooks and Robert Palmer took off, the two selections here show just incendiary they were. *Daryl Easlea*

From Morden To Wimbledon

★★★

Top Sounds TSLP 010 (CD, LP)

Suburban sounds from ancient acetates

Top Sounds' second dip into the RG Jones archive yields 16 tracks cut at the south London demo studio between 1967 and 1970. Their selection reflects the era's musical diversity but, perhaps inevitably, not all songs and performances live up to the enthusiastic write-ups in the lavishly illustrated CD booklet.

While RG Jones hosted the Stones, Herd and Love Affair earlier in the decade, there are few "nearly famous" names hidden in the small print here; future Strawb Dave Lambert from Friday's Chyld is the exception. But given that two numbers, including closing five-minute freakout Take Your Love Away From Me, are credited to Unknown, who can say for sure? Collectors of the studio's Oak acetate label will purchase without hesitation. *Michael Heatley*

Oi! The Albums Vol. 2: The Link Records Years

★★★★

Captain Oi! AHOYBX 383 (7CD)

Second Link box of the long-running punk compilations

The Oi! series of compilations began on major labels, with *Oi! The Album* on EMI in 1980 and *Strength Thru Oi!* on Decca in 1981. But then the Oi! series went indie, initially on Secret and Syndicate, then later on Link. This set contains the seven Link Records Oi albums released between 1987 and 1990. The sets are stronger than you may expect with an impressive range of new bands and older, more established names.

Oi! – The Resurrection kicks things off with the 4-Skins' excellent Yesterday's Heroes, *The Sound Of Oi!* has Cock Sparrer's driving singalong Old and Vicious Rumours' hilarious Surfin' USA cover Surfin' In Newquay, and *Oi! That's What I Call Music* has The Business' bouncy knees-up, Mouth An' Trousers. *Shane Baldwin*

Tanamur City: Indonesian AOR, City Pop And Boogie 1979 to 1991

★★★★

Cultures of Soul COS 033 (CD, LP)

Jakarta's 80s boogie scene profiled

While Indonesian president Suharto's tenure was far from benign – it was effectively a repressive dictatorship – his encouragement of foreign trade resulted in political stability and an economic boom in the 80s. The country's outward-looking mindset was reflected in the aspirational music of its metropolitan elite with locally-produced AOR, pop and boogie sweeping the country's discos. Compiled by Indonesian DJ Munir Septiandry, this new compilation provides an overview of a little known scene.

Sung in Indonesian, the music is a mix of relatively straight takes on international styles – see the neat, Latin-inflected funk of Chaseiro's Waktu Kian Berarti or the ABBA-esque boogie of Rafika Duri's Catatan Kasih and more determinedly regional refractions. The latter is perhaps best reflected here in Denny Malik's Jakarta Kasmaran whose upbeat disco vocals come backed with a mix of New Order-esque drum machine beats and gamelan rhythms. *Paul Bowler*

The Wonderful World Of Depressing Country Music

Found Light

★★★★

Righteous PSALM 23110 (CD)

Tears in yer beers

The latest from Righteous – the label behind the always exciting *Lux And Ivy Dig…* series of compilations – focuses on the dark side of the honky-tonk. The 30 tracks assembled here deal with death, drunkenness, heartbreak, loneliness… the good stuff when it comes to country. The title might be tongue-in-cheek, but it's wholly accurate, here you'll find gritty, affecting and relatable classics by country giants including Hank Snow, Patsy Cline, Kitty Wells and The Louvin Brothers. Perhaps the key song here is George Jones' Don't Stop The Music. The narrator of the song has caught his woman with another man and only music can comfort him. It underlines the redemptive power that these songs of pain and loss share. *Jamie Atkins*

SECOND OPINION

Sacred cows and bêtes noires reassessed

Sonic Youth

NYC Ghosts & Flowers

(Geffen 00602547413857 2016)

For many years, Sonic Youth could've done little more than trip over their own amplifier cables and still drawn glowing reviews. With unusual tunings, alternating vocalists, and feedback aplenty, their whole run up to 1988's *Daydream Nation* marked a muso-friendly milestone in art-rock. Thereafter, with ties to grunge, riot grrrl and other vibrant scenes, Sonic Youth were cooler than Captain Oates' pinkies.

Around the turn of the millennium, however, they found themselves pilloried like never before. Headlining ATP in April 2000, Sonic Youth were booed for playing a 25-minute improvisation followed by material from *NYC Ghosts & Flowers*, which wasn't out yet. When the album was released the following month, critics' gloves were off. Its "minimalist noodling" was rated 0.0 out of ten by *Pitchfork*'s Brent DiCrescenzo, while *Select* magazine chastised the "lazy approach" of a group who seemed to have "put their singing days behind them".

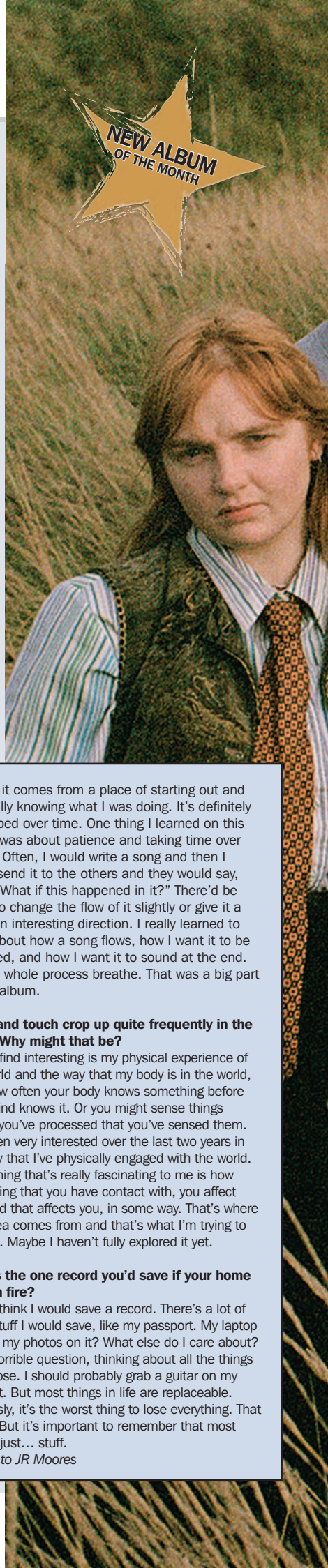
The largely spoken vocals paid tribute to the beat poet history of the band's home, channelling the atmosphere of bohemian New York and the plight of the artists who've lived there. One song eulogises DA Levy, for example, while the delicately paced title track evokes the abstract noir of William Burroughs or, aptly, Paul Auster's *New York Trilogy*.

The music, too, was more contemplative than some were expecting. Like many records which gradually get under the skin, its subtlety requires patience on the part of the listener. It can take several spins before the album's intriguing splendour starts to take hold. That's what happened to DiCrescenzo himself who, in 2013, renounced his bratty critique to extol what an "eerie and beautiful" record this is. That time, he got it right. What's more, now that "Sprechgesang" is the (spoken) buzzword of the moment, the time is ripe for wider reappraisal. *JR Moores*

New Albums

Cereal Thrillers

The quartet take another stride towards the big time. *By JR Moores*



Porridge Radio

Waterslide, Diving Board, Ladder To The Sky

★★★★

Secretly Canadian SC 450 (CD, LP)

Porridge Radio's debut album, 2016's *Rice, Pasta And Other Fillers*, was recorded partly in their drummer's shed. That was out of necessity, rather than DIY puritanism, and the band haven't hidden their ambitions. "I wanna be Coldplay, obviously," singer and principal songwriter Dana Margolin deadpanned to *NME* when promoting 2020's *Every Bad*. There would be no tour to promote that record, for obvious reasons, which didn't prevent it from earning glowing reviews and a Mercury nomination. With gigging out of the question, Porridge Radio simply knuckled down and worked on their follow-up. Another refreshing triumph in a climate dominated by vanilla post-punk chest-thumpers, it's likely to lift Porridge Radio, if not yet to stadium status, then at least another few rungs skywards.

This is particularly impressive given Margolin has joked about her tendency to avoid writing choruses. While not entirely true, there is something in that. Instead of adhering to rigid formulas, her catchy songs tend to ebb and flow in more interesting and unusual ways, using deceptively clever instrumental embellishments and powerfully placed group singalongs.

Back To The Radio is an anthem which builds and builds for four cathartic minutes. The verses to Trying are linked by bouncy passages in the spots where a chorus might have been, and it never feels like anything is missing. Birthday Party does have a chorus, made of six repeated words. Each time Margolin insists, "I don't want to be loved", the less believable it becomes, which was surely her intention.

This third album is a touch plusher, again, with its palette expanding on *Every Bad*'s aching indie sound. There's a piano ballad, for instance, with melodies to rival John Lennon or Cat Power at their finest. Elsewhere, The Rip veers into pumping synth-anthem territory, as if hoping to soundtrack a sequel to Nicolas Winding Refn's *Drive*, with added alt.rock pizazz.

Taste and touch appear fairly frequently in the lyrics, complete with references to bitterness, nausea, itchiness and rot. Perhaps a more credible stadium-level comparison than Coldplay would be The Cure. Margolin's voice has its similarities to the heart-on-sleeve howl of Robert Smith, flailing away in the face of mortality's complexities. The acoustic-based title track could be her answer to The Cure's more delicate moments. Whether they are the next Cure, Coldplay, Smiths or something else entirely, one thing's for sure. Porridge Radio have come a very long way from the garden shed.

Q&A

Porridge Radio's **Dana Margolin** on the band's brilliant new record…

It says here you've been "struggling to reconcile the lo-fi Dana of the Brighton scene with bona fide indie star Dana".
I didn't write that! I thought it was funny. But I didn't object. There are a few songs on the album that touch on this idea of being in a band and everything that entails. When we were supposed to release the last album and go on this huge tour, I didn't really know how to do it or what I wanted. Now I feel a lot more ready. When we released that album, we'd been a band for about five years, but we hadn't had to do anything in this high-pressure way. Suddenly a lot of people were saying, "Okay. This is your moment. Off you go!" The idea of there being one moment is quite shit, anyway. If you're an artist, the way most people work is that they change and develop and get better. They have different peaks and different lows, throughout their artistic career. You don't necessarily have one moment. It was great to not have to do "the moment" and just focus on the art itself.

I wasn't expecting to see Deftones listed as an influence, which is probably my own fault.
Yeah, I think it probably is. I actually only got into them last year. Growing up, Sam [Yardley, drummer] was really into Linkin Park, Deftones, and a lot of nu-metal. He sent me a few albums because he thought I'd really like it. Then I spent a lot of time aggressively cleaning my house, listening to *Diamond Eyes* and *White Pony*, having a really good time. It had a big impact on the production and the way we wanted things to hit in a particular way.

You said in an interview you wanted Porridge Radio to be the next Coldplay.
You have to be familiar with editors picking out lines and changing them. You don't like Coldplay?

How do I put this nicely? You're better than Coldplay. If you were to get as big, it might involve compromise or cheesiness.
Porridge Radio is one of the cheesiest projects, I would say. It's so cringe! People need to come to terms with the fact that it's not that cool, and that's okay. You've picked one artist out of many that we have listed and the point of listing those artists is because we draw different things from each of them. What I love about massive stadium bands is that they know how to create a spectacle. They know how to create a sense of wonder. They know how to connect with people on a very deep level, in an instant way. I think that is a skill, and it's also really magical, interesting and exciting. Imagine being able to command the attention of that many people, and people actually care. I love DIY bands. I love indie bands. I love going to a tiny show at the back of a shitty pub. There are some amazing shows that you can see in those situations. But when you're in the audience of a massive show, it's so intense, and you're completely captivated by an artist. That feeling is what I'm really in awe of, with bands like Coldplay. It's how they can bring that many people together.

You seem to enjoy not writing choruses.
Everything on Twitter should be taken with a pinch of salt. I think it's funny, the way that I write songs, because I tend to go in not knowing what I'm going to write. We always take the piss out of the way that I write. I enjoy not having a specific structure to a song, if that's what you're asking.

It's not easy to pull off. Your songs are catchy. But there isn't that rigid structure.
Maybe it comes from a place of starting out and not really knowing what I was doing. It's definitely developed over time. One thing I learned on this album was about patience and taking time over things. Often, I would write a song and then I would send it to the others and they would say, "Okay. What if this happened in it?" There'd be ideas to change the flow of it slightly or give it a bit of an interesting direction. I really learned to think about how a song flows, how I want it to be arranged, and how I want it to sound at the end. Let the whole process breathe. That was a big part of this album.

Taste and touch crop up quite frequently in the lyrics. Why might that be?
What I find interesting is my physical experience of the world and the way that my body is in the world, and how often your body knows something before your mind knows it. Or you might sense things before you've processed that you've sensed them. I've been very interested over the last two years in the way that I've physically engaged with the world. Something that's really fascinating to me is how everything that you have contact with, you affect that and that affects you, in some way. That's where that idea comes from and that's what I'm trying to explore. Maybe I haven't fully explored it yet.

What's the one record you'd save if your home was on fire?
I don't think I would save a record. There's a lot of other stuff I would save, like my passport. My laptop with all my photos on it? What else do I care about? It's a horrible question, thinking about all the things you'd lose. I should probably grab a guitar on my way out. But most things in life are replaceable. Obviously, it's the worst thing to lose everything. That sucks. But it's important to remember that most stuff is just… stuff.

As told to JR Moores

Porridge Radio: oat so good

Playing It Safe

The Montreal massive weigh up the options on middling sixth. ***By Kevin Harley***

Arcade Fire: do you need a light, guys?

Arcade Fire

WE

★★★

Columbia 19439971221 (CD, LP)

These are interesting times for Arcade Fire. With 2017's *Everything Now*, Montreal's 00s alt-figureheads suffered their steepest dip of critical momentum since 2004's ecstatic *Funeral*. Latterly, live show-stealer Will Butler's departure – however amicable – can't help but present further challenges.

Continuing a policy seemingly set with 2013's *Reflektor* – *Scary Monsters* via *Achtung Baby* – the band's response seems to be to "do a U2". In the early 00s, Bono's boys followed their postmodern 90s grandstanding with smaller-than-usual gigs, featuring their frontman speechifying about "reapplying for the job" of the world's best band. Likewise, Arcade Fire's sixth album arrives with the lofty pre-release campaigns of *Reflektor*/*Everything Now* replaced by intimate, pay-what-you-can benefit gigs in New York and none-more-00s single The Lightning I, II. "We missed you," read postcards to fans, suggesting a return to the band you once knew.

Not that Arcade Fire have ditched the conceptual trappings wholesale. *WE* is an album of two sides, one gloomy, the other guardedly hopeful. The songs break down into parts. But it does suggest an attempted rapprochement between formative band instincts and recent digressions, framed within state-of-the-now reflections. Hence opener Age Of Anxiety I, whose introduction resembles *Funeral*'s Neighbourhood #1 (Tunnels) given a wiser, sadder makeover, with a piano sounding out sorrowfully over a tender pulse.

If *Everything Now*'s readings of media-age malaise leant towards the grindingly obvious, *WE* is a partial improvement, give or take singer Win Butler's occasional clunking takes on modern-life exhaustion. "I unsubscribe… fuck season 5," he laments on End Of The Empire I-IV, sounding not unlike someone losing faith in *The Walking Dead* and perhaps mistaking broad relatability for inspired insight.

Anxiety I suffers similarly, evoking wearying times in wearied frameworks, until the gear-shift moment in …Anxiety II (Rabbit Hole) reminds you what Arcade Fire do so well. After a portentous call-and-response opening, Rabbit Hole hits a frisky disco stride, rediscovering that rush of seize-the-moment energy that propelled the band to arenas.

Subscription gripes and lapses into cliché ("I don't believe the hype") aside, …Empire I-IV's melodically lush end-of-days symphony is better still. After live covers of Give Peace A Chance, the result brings to mind John and Yoko via Bowie and A Day In The Life, a high-aiming mix that Arcade Fire get away with thanks to the pay-off's dreamy reminder that, yes, this is still the band who wrote Intervention.

The Lightning I, II sustains that ambition in a volleying cry of hope before catastrophe. While the imagery again evokes the apocalypse, the message of resilience ("Don't quit") hits home hard as the three-minute mark kickstarts an orch-rock gallop evocative of *The Suburbs*' Ready To Start, or Springsteen and The Killers stirring the stadium-rock heartland.

Unconditional I (Lookout Kid) is a lighter call for uplift, its buoyant melody and string arrangement well-suited to simple but festival-ready messages of self-forgiveness. The same can be said for the Régine Chassagne-fronted devotional of Unconditional II (Race And Religion), the closest *WE* comes to *Everything Now*'s disco ditties, albeit with that album's A-level banalities replaced by reflections on unifying love. If they're no less platitudinous, at least they suit the song's carefree spritz.

WE closes with the title track, an appealingly tentative acoustic lament if not quite the full-blooded climax an album of modern horrors and hopes might require. "When everything ends / Can we do it again?" asks Butler, presumably thinking globally. But you could also read the lyric as a reflection on his band, trying to execute a rebirth at a transitional point. As to whether they fulfil that restart bid, the answer is guardedly affirmative, in keeping with *WE*'s two-sided balance of ongoing struggle and endurance.

The Black Keys

Dropout Boogie

★★★

Nonesuch 0075597913576 (CD, LP)

Blues-rock duo's stripped-down 11th

Dan Auerbach and Patrick Carney's 20-year journey from their Ohio basement roots to the Grammy-winning rock canon has been built on a certain carpenter-like dependability: give them the tools, and they'll chisel out reliably potent blues rock of varying shades. This 11th effort, coming just a year after covers album *Delta Kream*, continues that record's back-to-basics approach by capturing these taut, fat-free tracks live, often in the first take. With input from outsiders – including Billy Gibbons and Kings Of Leon collaborator Angelo Petraglia – *Dropout Boogie* traverses the classic-rock dessert, giving up swampy blues (Good Love), glam riffs (Wild Child, Burn the Damn Thing Down) and 70s soul rock (It Ain't Over), though it's often at its best when there is a sense of recklessness, as on the freewheeling Baby I'm Coming Home. *Shaun Curran*

Dälek

Precipice

★★★

Ipecac IPC 240 (CD, 2LP)

Noise-driven critiques of US society

New Jersey hip-hop duo Dälek may have had a personnel switch, but the mission has largely remained the same. The brilliant, bizarre DJ Oktopus, prone to eating styluses mid-set, left the band in 2011, and following a hiatus, in came the continuity candidate Michael Manteca in 2015, who has continued to fill the sonic middle ground with cacophonous static, bolstered by big beats to keep things moving. MC dälek was always the cynosure, and his pithy, observational powers are in no way diminished at a time when the world appears to be on a cliff edge. *Precipice* may not reinvent the wheel – or the wheels of steel, for that matter – but the world has now caught up with Dälek's dystopian prophecies. *Jeremy Allen*

Graham Day

Master Of None

★★★★

Countdown DOWNCD 6 (CD, LP)

Garage rocker serves up a home-made creation

Day, captain of 80s Medway garage band The Prisoners, hoves back into view with a whirlwind DIY rock classic with a difference. Locked down with a MacBook full of demos for the next album with his band The Gaolers, he rolled his sleeves up and got stuck in, all alone, turning them into a full rock'n'roll album, adding to his strident, thrashing – and always central – guitar his own enthusiastic bass, drums and Hammond. The result is a post-punk adrenalin rush, whether it's juddering riffs of Eyes Are Upon You, the soaring Kinks-like A Rose Thorn Sticking In Your Mind's Eye or the near-pop beauty of Don't Hide Away. By the end, you'll feel the need to sit down and get your breath back. *Nick Dalton*

Dubstar

Two

★★★

Northern Writes NW 9 CD/2CD/LP

Nineties synth-poppers continue welcome return

Reuniting without original instrumentalist Steve Hillier for 2018's *One*, Sarah Blackwood and Chris Wilkie forge further links to their past by teaming up with original Dubstar producer Stephen Hague. The king of mid-80s synthpop production, Hague evokes that era perfectly with lush arrangements for Dubstar's defiant pop. The songs fizz with infernally infectious choruses, offset by Blackwood's melancholic stories of social anxiety and heartbreak. I Can See You Outside and Tectonic Plates rival old hit Not So Manic Now for perfect Pet Shop Boys-inflected dramas, before the more nakedly emotional ballads later on climax with a haunting cover of R.E.M.'s *Murmur* ballad Perfect Circle. With the world readier for synthpop than in the late 90s, hopefully Dubstar's pioneering spirit will be celebrated more now. *John Earls*

Anne Dudley

Crossing The Bar

★★★★

Buffalo Music BUFFALCD 1 (CD)

Out of the shadows and into the spotlight

Dudley rose to fame in the 80s as a crucial member of Trevor Horn's backroom team via her keyboard playing and arrangements which helped to shape the sound of both ABC and Frankie Goes To Hollywood. She also extended the frontiers

L'Exotighost: masks are still compulsory for the Spanish four-piece

of pop in the avant-pop trio Art Of Noise but from the late 80s onwards has been quietly going about her business writing film soundtracks and TV scores; and this new acoustic album, influenced by her acquisition of a new piano, resonates like the soundtrack for an imaginary movie. Augmented by a string quartet on five of the album's twelve pieces, Dudley has created music which takes its inspiration from an array of sources; from poetry to classical music and folk song. Overall, an exquisite collection of music from an unsung heroine of British pop. *Charles Waring*

C Duncan
Alluvium
★★★
Bella Union BELLA 1262 (CD, LP)
Regular awards nominee returns to the light

After exploring struggles with mental health and his sexuality on 2019's *Health*, Mercury Prize and Scottish Album Of The Year nominee Christopher Duncan was determined to make sunnier music for his fourth album. He succeeds. Having worked with Elbow's Craig Potter on *Health*, classically-trained Duncan returns to producing himself, crafting fabulous symphonies worthy of ELO on Heaven and Pretending, while the bouncing synths of I Tried balance Duncan's beautifully sung relationship woes. The only problem is that, at 14 songs, Duncan needs an editor to hive off the handful of songs where he overreaches and becomes cloying, especially the pompous Bell Toll and Sad Dreams. Often celebratory, occasionally twee, *Alluvium* is as uplifting to explore as it must have been to make. *John Earls*

L'Exotighost
Kamongo
★★★★
Everlasting Records EVG LP 144 (LP)
Spanish quartet breathe life back into exotica

Like the hybrid lungfish *Kamongo* takes its Swahili name from, L'Exotighost's second album is a complex creature that's at once familiar and altogether distinct from its ancestors. This band of madrileños offered a gently electro-bathed take on exotica with their debut album, *La Ola Oculta*, and here they up the ante, pulling in influences from further afield. Satie's Gnossienne No 1 and strains of Ethiopian jazz flicker across the group's trademark mix of theremin coos and rubber-stringed bass ukulele, the whole shimmering like a lagoon newly discovered beneath Plaza Mayor. Dive in. With laidback proficiency, L'Exotighost prove exotica is more than a moribund curiosity for fans of kitsch revivalism. *Jason Draper*

Fader
Quartz
★★★
Blank Check BCR 031 CD (CD)
Electronic paint drying: better than it sounds

This third outing has delicious source material – main cog Benge sampling music from old hard drives and using it as the basis to create new tracks. They were given titles inspired by some of the different coloured paints Benge had used to paint his house during the first lockdown. Setting his musical brush down, he sent them over to his collaborator Neil Arthur, who began the process of spinning his web of lyrics. The results are fantastic, with tracks such as Porcelain sounding like Boards Of Canada with a proper singer. Quartz has a delicious synth arpeggio and amazing vocal and lyrical heft from Arthur. The music is so good that a bonus LP without any vocals would be a welcome addition. *Ian Shirley*

Michael Head & The Red Elastic Band
Dear Scott
★★★★★
Modern Sky M 4826 UK (CD, LP)
Shack and Pale Fountains leader's landmark 10th

Reaching his 10th album 38 years after The Pale Fountains' debut, Michael Head named *Dear Scott* after a postcard F Scott Fitzgerald sent himself while trying to reconnect with his muse. As is typical with Head's gorgeous music, you'd never guess his own turmoil from his conversational vocals and simply executed acoustics. Nestling next to Shack's *HMS Fable* and The Strands' *The Magical World Of…* among his finest albums, Head doesn't get a note wrong. New producer Bill Ryder-Jones coaxes flamenco, rock and – on the irresistible Gino And Rico – perfectly poised funk flourishes from The Red Elastic Band. But it's Head's wonderfully warm voice that takes the songs home. Now 60, he's the age his careworn voice was built for. Dear Michael: Thank you once again. *John Earls*

Lola Kirke
Lady For Sale
★★★
Third Man Records TMR 758 (CD, LP)
Lights, camera, auction: Hollywood hipster returns to record

Best known as an actress, London-born, New York City-raised Lola Kirke has a knack for starring in films in which women go missing – *Lost Girls*, *Gone Girl* and, in a personal-discovery sense, *AWOL*. With her second solo album, *Lady For Sale*, she finds herself amid the brightly-polished 80s country-pop whose resurgence seems a natural reaction to the buffed-up bro-country of Luke Bryan and Jason Aldean. Set to attract the highest bidders are a frivolous post-disco take on Shania Twain at her most chart-friendly (Better Than Any Drug) and the hot-mess scrapes of The Crime, the latter surely awaiting placement in a breakout indie flick before the year is over. *Jason Draper*

Krupa43Two
Celestial Frequency
★★★
Maroon Moon Cat No TBC (LP)
Astral travelling through sky-high sonic portals

Former Transglobal Underground and Lunar Dunes vocalist and all-round sonic experimentalist Krupa produces a solo record which she hopes will be heard as one continuous, consciousness-expanding, 43-minute piece. That doesn't mean it's full-on hippie prog, although it is in phases. Rather, Celestial Frequency floats, flickers and cruises through varying temperatures and moods, taking in trip hop, dub and Sanskrit mantras. It flies you to the moon, but it's more reflective than funky, more elegiac than exclamatory. Some might make comparisons to Massive Attack, but it's a highly individual testifying. Across its hushed vapour trails, Krupa's voice sprinkles constellations, aware that what you leave out is as key as your interjections. This just might realign the air that you breathe. *Chris Roberts*

Bob Lind
Something Worse Than Loneliness
★★★★
Ace LP CDCHD 1614 (CD)
Enigmatic survivor casts his lucent net again

As he approaches 80, Bob Lind's late-life resurrection continues to dazzle with dark wit and robust vocals. Since the man behind the 1966 one-hit wonder Elusive Butterfly returned to recording around a decade ago, with Jamie Hoover of The Spongetones producing, he's proven that he's still got it, if by "it" we mean a Cohen-esque knack of finding the beauty and humour in fatalism and mortality. These are great, insightful story-teller songs which never lazily fall back on his cult persona (a muse of Jarvis Cocker's, he was also a drinking buddy of Bukowski's). Each lyric is honed and hungry for truth. The title track – adopting a Dorothy Parker line – delivers epic drama: he sings like a lion. Bona fide heroism. *Chris Roberts*

The Loyal Seas
Strange Mornings In The Garden
★★★★
American Laundromat CALAU 560 PMI (CD, LP)
Tanya Donelly's latest collab effortlessly impresses

In recent years Tanya Donelly, formerly of Throwing Muses, The Breeders and the Grammy-nominated, gold-selling Belly, has relaxed from career "goals" and embarked on enchanting collaborations, not least 2020's glorious covers set with The Parkington Sisters. Here she teams up with New England's Brian Sullivan aka Dylan In The Movies. The pair's version of The Cure's Love Cats in 2009 displayed how well their voices meshed, and as The Loyal Seas they craft an album of nuanced charm, bittersweet melancholy and happy-sad aura. As the gently driving opener (So Far From) Silverlake shows, these are songs in the spirit of Wichita Lineman, shimmering with slight regret and slighter hope. Driving With A Ghost echoes and aches; Milkweed canters securely. Honeyed. *Chris Roberts*

Melody's Echo Chamber
Emotional Eternal
★★★★
Domino (CD, LP)
Unexpected third album from psychedelic chanteuse.

When Melody Prochet released her second album *Bon Voyage* in 2018, it was supposed to be her last. After a life-threatening accident with further medical complications down the line, the Provence-born singer and musician was looking forward to hunkering down in the French Alps with her young family. Music had other ideas, and Prochet found herself for a second time collaborating with progressive Swedish musicians from Dungen and The Amazing in a forest outside Stockholm. *Emotional Eternal* is an affirmation of life that explores the joys of motherhood, but always with an awareness of our transience; a gorgeous, quixotic, melancholic and occasionally euphoric album with welcome forays into psychedelic Turkish folk. That's three great Melody's Echo Chamber albums now – we can only hope there'll be more. *Jeremy Allen*

Poliça
Madness
★★★★
Memphis Industries MI 0737 CD (CD, LP)
Elegant electro-sadness from Bon Iver-approved outfit

Electronic music not designed to be played anywhere near a club always needs to find the right balance between beats and emotion. That's something Minneapolis synth-poppers Poliça have consistently got right in their 11 years together, and they have done so once again here. Just seven songs long, fifth record *Madness* takes a quality-over-quantity approach, but never feels incomplete. At all times, singer Channy Leaneagh infuses these songs with a fragile humanity that coalesces with their cold instrumental fabric. It serves to create something stark yet solemn, detached yet touching. That's most evident in the sparse atmospherics of the title track, but Violence and Blood are just as affecting, while the delicate sinews of closer Sweet Memz more than make up for its awful title. *Madness* is a sublime record. *Mischa Pearlman*

Grand Total

Manchester indie-pop adventurers' best record yet.
By Shaun Curran

Everything Everything: these are not the droids you are looking for

Everything Everything

Raw Data Feel

★★★★

Infinity Industries EVEV 2 LPI (CD, LP)

The meeting of man and machine has increasingly been a theme of Everything Everything's eccentric, danceable art-rock. The societal effects of multimedia overload, and its potential dystopian consequences, has often added a serious tone to the Manchester-based quartet's surreal sense of adventure. Their sixth album, *Raw Data Feel,* takes it further. Singer and lyricist Jonathan Higgs, hoping to jolt his writing process somewhere new, teamed up with a professor at the University of York to work with an AI machine the band named Kevin, a "digital George Martin" who is namechecked across several tracks.

The pair fed the machine with text from Beowulf, Confucius, the 4chan comment section and LinkedIn's terms and conditions – the beauty, wisdom, horror and banality of human language – in search of new means of expression. Bassist Jeremy Pritchard says the reams of results would often "throw up the bizarre and impenetrable": only a small amount of the text was used for lyrics, as well one song title (closing Software Greatman). But the AI had the desired effect on the headspace of Higgs, who used the results to inspire a cultural reset that centred emotion and positivity.

Bizarre and impenetrable might once have been a good description of Everything Everything themselves: 2010 debut *Man Alive* took the why-have-one-idea-when-three-will-do approach. But over the years the band's musical risk-taking and natural invention has become more focused. There are still maximalist tendencies – at 14 tracks and 55 minutes, this is their longest ever LP – and songs here, originating from modular synths, host a variety of sounds and styles.

But rather than overwhelm, *Raw Data Feel* channels their sharpest instincts. Self-producing for the first time – guitarist Alex Robertshaw took on the mantle – over intermittent creative spurts has given ideas the time to formulate, and imbued the music with a sense of fun. Crucially, they have maintained their grasp on leftfield pop: glitchy groover Teletype, four-to-the-floor rave-up I Want a Love Like This and UK garage-influenced night-out-gone-wrong tale Bad Friday are typical of their anything-goes attitude to pop that finds them, somewhat incongruously, rewarded with a place on Radio 1 playlists.

Paradoxically given its technological foundation, *Raw Data Feel* is Everything Everything's warmest album. Leviathan is a beautiful Radiohead-esque alt-ballad about a mother's grief for her child (you could call it Kid AI); Kevin's Car and the A-Ha-aping Born Under a Meteor come with a genuine sense of longing.

Best of all is the wonderful Jennifer, a compassionate reflection on depression and suicide. It is disarming in its breezy straightforwardness – imagine New Order going drive-time by way of California – and is unlike anything they've done before. In attempting to circumvent the human mind, Everything Everything have found their heart, and made their finest album yet.

Q&A

Everything Everything's Jeremy Pritchard on how the band's experimental approach informed their poppiest album yet.

Why did you decide to experiment with AI on *Raw Data Feel*?
Jonathan is interested in those cutting-edge technologies anyway, and the blurring of the lines between the human and the robotic is an area that he's explored before. He'd drawn on the same sources for the first five albums and wanted a different way to approach things. It ended up a lot like a collaboration, with him taking cues from juxtapositions that a human mind maybe wouldn't have.

Strangely, it turns out to be your most human album.
Ironically, yes. It's funny, it reminds me of the Kraftwerk thing of steadily becoming more and more robotic and machine-like, striving for this kind of mechanised perfection, that is ironically really human. I think the new emotion has come through because of what's happened in Jon's life and where he is now. The newest emotion is one of optimism, and possibility. And that's not something we'd really visited before.

For all of your inventiveness, this is still a very pop-facing album…
We do work on the craft element of it. We're not a Capital FM band, but there's something about that sort of pop precision that is very appealing to us. Not in a commercial sense, just that there's a grey area in which we can exist whereby we are writing pop songs, but they're also very experimental. Certain "weird" bands have done that over the years, like XTC. We see ourselves like that.

You seem to channel your ideas with more focus compared to your early days.
Yeah, there is a bit more focus and clarity these days. Rather than try to pack a lot of ideas into one space, we'll maybe spread them out across an album. We're still worried the album's a bit long, but we couldn't bring ourselves to shorten it.

You self-produced for the first time. How did that change things?
It's part of the reason why I think the album is genuinely new territory. It was quite itinerant. Normally we'd spend five weeks on a farm; this was much more domesticated. We weren't really thinking about AI when writing the music. It was a very normal human progress. But there were just no adults in the room.

Jennifer is a stand-out track…
That seems to be everyone's favourite! It's got this unencumbered quality, an optimism that was new for us. Mike [*Spearman, drummer*] said it was like having a holiday from our own band.
As told to Shaun Curran

Pongo

Sakidila

★★★★

Virgin Music France 4551921 (CD, LP)

Angolan-Portuguese pop demigoddess' debut

Formerly best known as a playground insult or a character from *101 Dalmations*, the word Pongo is being reclaimed by Engracia Domingos da Silva, an energetic Angolan-Portuguese singer who also pays tribute to the late feminist chanteuse M'Pongo Love with her choice of name. The Lisbon-based new queen of kuduro fled her home in Luanda as a child in order to escape the Angolan civil war – she didn't leave entirely unscathed, and *Sakidila* is a survivor's account full of determination, set against the ebullience of alacritous percussion and aggressive synths. It takes influences besides kuduro, and works best when it leans towards afrobeat rather than afrobeats. Pongo is a one-woman force-of-nature and *Sakidila* makes a compelling case for the benefits of immigration. *Jeremy Allen*

Bonnie Raitt

Just Like That

★★★★

Redwing RWR 080 (CD, LP)

Bluesy, effortless, and up there with her best

Albums by the first lady of the slide guitar are rare – and *Just Like That* scratches the six-year itch just fine. Raitt here builds on the foundation supplied by the road-hardened rhythm section of Ricky Fataar and Hutch Hutchinson, the latter her best bass partner since the fabulous, fretless Freebo. Refreshingly, pandemic observation Livin' For The Ones is a Faces/Free-style blues-rocker rather than a predictable ballad. Yet the acoustic, reflective, John

Prine-esque title track that follows could have graced an early-career album of 50 years ago. No clashing of gears, just two sides of an enduring talent. This 10-track feast, clearly superior to 2016's *Dig In Deep*, will satisfy long-time and recent fans in equal measure. Bonnie's back, and how! *Michael Heatley*

Daniel Rossen
You Belong There
★★★★
Warp Warplp344C (CD, LP)
Grizzly Bear man's solo debut

A decade on from his stunning *Silent Hour / Golden Mile* EP, Rossen's debut LP attests to his painstaking search for perfection. Upon first listen, these seemingly elusive compositions recall the impressionistic fantasias of 2006's *Yellow House*, but every quaver and crotchet has been meticulously fine-tuned. Rossen's classical and jazz leanings allow room for sonorous bassoon and cello to merge with abstract keyboard motifs and falling down the stairs percussion, while he consistently works miracles with his trusty Guild T-50 and gauzy harmonising. With themes of adult responsibility and parenthood bearing heavily on his mind, it might sound solemn in places, but it's a hugely rewarding listen, a baroque-folk companion to the gorgeous undulating mysteries of *Rock Bottom*. *Johnnie Johnstone*

SOAK
If I Never Know You Like This Again
★★★
Rough Trade RT 0308 (CD, LP)
Irish indie-folk singer's third moves onwards

In her first two albums, Derry's Bridie Monds-Watson plotted a journey of self-discovery across folk-ish intimacies and indie-pop stylings. For their third album, SOAK recorded live with their band, drawing on 90s indie-rock to mixed effect. If a certain distinction is lost amid the landfill stylings, Monds-Watson's lyrical smarts hold firm in vividly scuffed story-songs, eyeing break-ups, drunken insecurities, druggy parties and more keenly. Effortless putdowns sharpen SOAK's pitch: "These takes aren't unique," they sing on Baby, You're Full Of Shit, landing the ultimate social-media-era knockout. The riff-driven Last July and chiming Pretzel are strong shows of melody and observation, though the album's samey end-stretch suggests SOAK remains a work in progress, trawling for "the best version" (pace Guts) of themselves in the minefields of twentysomething uncertainty. *Kevin Harley*

SOAK: enjoying another classic summer's day in Ireland

Soccer Mommy
Sometimes, Forever
★★★
Loma Vista LVR 02589 (CD, LP)
Nashville indie-rocker visits fresh frontiers

Sophie Allison's confessional indie-rock accommodates a textured makeover on her far-reaching third album, with her lyrical and melodic acuity as lights guiding her way. With Daniel Lopatin (aka Oneohtrixpointnever) onboard as producer, Bones – the Radiohead-ish track-title is illustrative – stakes out the twin poles of immersive mood-rock introspection and dreamy melody nicely. Allison loses direction a little on With U's My Iron Lung-ish account of consuming love and Unholy Affliction's Portishead-ish reverie on perfectionism; welcome ambition aside, she can seem like the narrator in Following Eyes, lost in otherworldly murk. But Shotgun's pop evocation of loved-up abandon and Feel It All The Time's country/new-wave hybrid cut through keenly, before Still's postcard from the edge adds bone-stark depths to an album of dense atmospherics and piercing emotional clarity, embedded in tunes that get under the skin. *Kevin Harley*

Soul Revivers
On The Grove
★★★
Acid Jazz AJX 604 (CD/2LP)
Generations of reggae and jazz assemble

First collaborating on Idris Elba's 2017 film *Yardie*, London producers and soundsystem veterans Nick Manesseh and David Hill assemble a diverse cast to explore reggae and contemporary jazz's earthier sound. Everyone from 90-year-old guitar legend Ernest Ranglin via late The Congos singer Devon Russell to Mercury Prize-nominated saxophonist Nubya Garcia offer tough, grounded contributions, though Kokoroko trumpeter Ms Maurice's sweet instrumental Down River is also a highlight. Not all of the instrumentals work – Aswad trombonist Matic Horns' Meanwhile Shuffle meanders in the background. Everything I Own legend Ken Boothe's No More Dreams is hopeful without being syrupy, a mood echoed by Earl 16's Got To Live. Manesseh and Hill's production stays tight and lets the guests shine. The songwriting mostly follows suit. *John Earls*

Stars
From Capelton Hill
★★★★
Last Gang LGE-LP-49041 (CD, LP)
Canada's romantics dream against the light's dying

After two decades-plus of service to 18-forever songs of romantic drama, Montreal's synth-pop dreamers age gracefully on their ninth album. It's a shift well-accommodated by their mix of melancholy balladry and Anglophile pop uplift, qualities upheld on opener Palmistry, where Torquil Campbell sings of sorrowed losses over glistening synths as the melody grows in urgency. The Morrissey-esque Pretenders wears the album's themes on its sleeve, co-singer Amy Millan recounting how Stars staked their "bets on being young forever". Covid and time shifted the deck, as pinpointed in delicate laments such as Capelton Hill, but Stars show resilience in the vibrant flushes of Build A Fire and I Need The Light: one-last-dance songs of resilience on an affecting, alluring album of constancy in the face of change. *Kevin Harley*

Bartees Strange
Farm To Table
★★
4AD 4AD 0488 CD (CD, LP)
Bartees Leon Cox Jr stutters on second album

Born in Ipswich, raised in Oklahoma and based in Washington, DC, Bartees Strange released his first album, *Live Forever*, in 2020. Equally influenced by hip-hop, jazz and indie rock, he combined those genres to powerful effect. This follow-up expands those spheres of influence even further but doesn't hit the same heights. Opener Heavy Heart starts things off gently before morphing into a bombastic pop-rock anthem, while Mulholland Dr and Wretched merge pop, soul and R&B. Elsewhere, Tours is a stripped-down jazz/soul/easy listening hybrid, Escape The Circus a shimmering light-pop ballad and Hennessey a tender neo-soul jam. Though an intriguing mix, there's slightly too much emphasis on style and too little on heart, resulting in a curate's egg that falls disappointingly short of its predecessor. *Mischa Pearlman*

Sunflower Bean
Headful Of Sugar
★★★
Lucky Number LUCKY157 (CD, LP, Cassette)
Brooklyn trio ride a sucrose rush

After the retro-rock flourishes of 2018's *Twentytwo In Blue*, Brooklyn's Sunflower Bean modernise their pitch confidently on an album of fun-seeking, self-sufficient alt-pop defiance. While the dreamy Otherside laments "days of darkness," Bean's response is to suggest making hay where they can, finding release on their own terms. A longing for freedom propels silky opener Who Put You Up To This?; elsewhere, nuggets of yearning dream-pop (In Flight), anti-consumerist alt-rock (Roll The Dice), Doors-y psych-rock (Headful Of Sugar) and Shake It Off-ish sass-pop (I Don't Have Control Sometimes) take the strain. Stand By Me reasserts a flair for breezy melody, before the riff-driven Beat The Odds and strident affirmation of Feel Somebody add due swagger to the album's core pitch: a bold, vibrant declaration of self-determining resistance for muted times. *Kevin Harley*

Robin Trower
No More Worlds To Conquer
★★★
Provogue PRD 76242 (CD, LP)
Passionate offering from legendary guitarist

Although the title of Trower's 25th solo studio album could easily be a comment on his 55 or so years in the spotlight, it's actually taken from a documentary on Alexander the Great, who – like the guitarist himself – pretty much swept all before him. As a player and songwriter Trower's abilities are the stuff of legend and although this time around he's relinquished vocal duties to Richard Watts (with Chris Taggart once again playing drums and the guitarist dealing with the bass lines) *No More Worlds To Conquer* is still recognisably the work of a man with passion in his veins and things on his mind. Lyrically, it's an engaging album, but ultimately it's still Trower's guitar that does the talking. *John Tucker*

Sharon Van Etten
We've Been Going About This All Wrong
★★★★
Jagjaguwar JAG 395 LP-C5 (CD, LP)
Frequent collaborator goes back in-house

Having recently worked with Queens Of The Stone Age's Josh Homme, Courtney Barnett and Fountains Of Wayne's surviving members, Sharon Van Etten avoids the big names for the first album recorded at her new LA home studio. It's the right move. The word-of-mouth praise having reached a tipping point, Van Etten capitalises by bringing together her varied styles without seeming forced. Come Back and Darkness Fades strip her music back to its rawest, appropriate for the intimate subject matter, before the stunning final run of Mistakes and Far Away are a reminder Van Etten is just as powerful and melodic when going all out rock. After such a thrilling record with anthems to spare, don't be surprised if Van Etten is a festival headliner before the album tour is done. *John Earls*

NEXT MONTH

Elton John Foals
The Smile Porcupine Tree
Al Stewart Angel Olsen

Books

Bowie Odyssey 72

Simon Goddard

★★★★

Omnibus Press, £17

ISBN 9781913172480, 152 pages

In which Ziggy touches down and Bowie takes off…

Last time we saw David Bowie he was in a Kensington nightclub, surveying the queer scene he'd both taken so much from and become a figurehead for. *Hunky Dory* was out, Bowie not yet so, but his headline-grabbing statement in *Melody Maker* – "I'm gay and always have been, even when I was David Jones" – rings in the new year of 1972 and kick-starts the third instalment in Simon Goddard's wonderful *Bowie Odyssey* series.

Where its predecessor found Bowie flush with bold ideas and playfully embracing gender fluidity, *Bowie Odyssey 72* captures glam-rock curdling at his feet, even as the *Ziggy Stardust* album embodied glam's short-lived flights of fancy. For Bowie himself, fame is both a long-promised reward at home and a frustratingly slow sell overseas, his make-or-break US tour threatening to capsize under the weight of hype, profligacy and Bowie's own slipping grasp on persona and personhood. Having layered himself in make-up, hair dye and increasingly outlandish outfits, the small gesture of shaving his eyebrows in an Arizona hotel room signposts the perilous deconstruction of self we know is to come. If the previous year had been full of frivolity and promise, then 1972 is dark and getting darker, with Bolan's decline, Elton's rise, and Iggy and Lou's undead shuffle all tugging at Bowie's frayed edges. Like an all-seeing eye, Goddard's prose is both wide-angle lens and claustrophobic internal monologue, offering a haunting pre-echo of *Diamond Dogs*' apocalyptic opening when he suggests, "This… is what some people call rock'n'roll… All is pornography."

Jason Draper

Jimi Tenor: stick that in your pipe and smoke it

I'll Be There: My Life With The Four Tops

Abdul 'Duke' Fakir

★★

Omnibus, £20

ISBN 9781913172732, 228 pages

Unlike the vocals, Tops tome falls flat

This is a solid, unspectacular, presumably ghosted life story of the sole surviving Top, who is now 86 and still treading the boards. Given Motown's premier vocal band was only unpicked by mortality, the lack of jawdropping stories and racy revelations within these covers is hardly surprising. But the unique interaction between the four individuals is only really explored at the end of the book as the characters concerned check out.

Relationships with Motown boss Berry Gordy and the Holland-Dozier-Holland writing/production team responsible for the Tops' greatest musical moments are explored to a degree. But deeper insights are few and far between. Fakir, the de facto band manager, crossed swords with Gordy over business matters, but when the latter claims he would have countermanded their release from the label in 1972 – by which time he was concentrating on movies – Fakir really didn't know if he was sincere. With the odd exception, it was downhill from there for the Tops, though they continue to perform their peerless catalogue of 60s hits today.

The book is expected to give birth to a jukebox musical, as is the way these days, but in truth the Four Tops were, and are, an act whose recordings tell the whole story. *Michael Heatley*

Disturbing The Peace: 415 Records And The Rise Of New Wave

Bill Kopp

★★★★

Hozac Books, $29.99

ISBN 9781735998534, 361 pages

RC writer's story of a US punk and new wave label

This book tells the fascinating story of San Francisco label 415 Records, which was a forerunner for the whole US indie label explosion, not just punk and new wave. It was also an important link between the San Francisco Haight Ashbury hippie scene of the 60s and the city's emerging new wave and punk boom, due to *Disturbing The Peace* author Bill Kopp's involvement in the former.

415 was mostly a new wave label, though it did have a few out-and-out punk bands, and even if few of the bands on the label troubled the national chart, many of the people from those bands did go on to have music business careers, like Pearl Harbour from Pearl Harbor And The Explosions, who went on to work with The Clash, label producer David Kahne, who went on to produce the likes of Tony Bennett and Paul McCartney, and Wire Train who went on to be Sheryl Crow's backing band. The label was successful, later becoming "affiliated" with Columbia Records, continuing to do good work, but the label soon declined and eventually folded.

In many ways it's an all-too-familiar story, but an engrossing one, well told and well worth checking out.

Shane Baldwin

No Celebration: The Official Story Of Paradise Lost (Expanded Edition)

David E. Gehlke

★★★★

Crypt Publications / Cult Never Dies, £28

ISBN 9781915148049, 432 pages

New, extended version of well-researched biography

Originally published in the US in 2019, David Gehlke's immersive and fully authorised examination of the life and works of Yorkshire's finest is now getting a welcome UK publication thanks to the London-based Cult Never Dies.

No Celebration is an excellent overview of Paradise Lost's career. Gehlke has researched his subject meticulously to produce a thorough and expansive account which works through the band's timeline album by album. A year's worth of extensive interviews means that the band members (present and past) all get to speak their mind about the albums and the position the band found themselves in at the time. As such, there's no lack of detail nor insight, but Gehlke's authoritative yet approachable narrative makes it an easy and enjoyable read. Contributions from members of Anathema, Katatonia and Within Temptation (among others) round out the account. As well as a few stylistic changes – adding a nice centrespread of photos rather than having them scattered as in the original – this rebooted version adds an additional 50 or so pages which include a chapter on the band's most recent studio outing *Obsidian* (released after the book had been written) as well as lengthy features drawn from the likes of *Terrorizer*. *John Tucker*

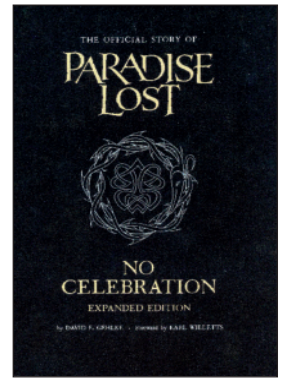


Photo: Jimmy Tenor/ Antti Vitala

Tales From The Ghost Town: The Coventry Punk Fanzine Revolution 1979-1985

Alan Rider

★★★

4th Dimension, £23.50

ISBN 9788394813871, 214 pages

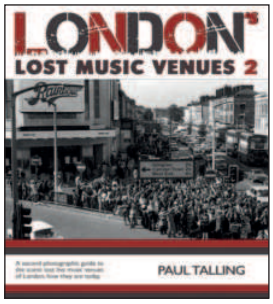
Inky missives from the punk frontlines

The urban desolation of 1979-1985 Coventry was fertile ground for music and an era when an array of amazing bands emerged from the city: The Specials, Criminal Class, and The Swinging Cats (to name but a few). Vitally important in documenting the scene were a litany of fanzines and this meticulously researched book highlights their role. Drawing inspiration from the DIY punk ethic and from established zines such as S*niffin' Glue*, a whole army of scribes, armed with typewriters, marker pens and Xerox machines, set about capturing the magic of the era in raw cut-and-paste style.

As the music evolved, so did the fanzines, becoming a form of artwork in their own right. However, it would be wrong to lump all of these fanzines into a homogenous whole. Some were scruffy and badly photocopied and only lasted a few issues (*The Gordian Knot*) while others were well-thought-out and carried on for years (*Adventures In Reality*). For many involved in the fanzine scene, it was a stepping stone towards an illustrious career in music. *Anti-Social* was produced by Napalm Death founders Nicolas Bullen and Miles Ratledge, *Committed Suicide* by Lee Dorrian (Napalm Death vocalist) and *Alternative Sounds* by Martin Bowes (Attrition).

The 50 or so fanzines documented in *Tales From The Ghost Town* are collected with an essay on each, covers, a selection of inside pages and interviews with the major players, which makes this the definitive record of that period. There's no doubt that when these 'zines were being produced it was never imagined that they'd end up in such a lavish book. But it's a funny old world.

Peter Dennis



London's Lost Music Venues 2

Paul Talling

★★★★

Damaged Goods Books, £14.99

ISBN 9781916232716, 290 pages

A beautifully designed, informative and also saddening gazetteer

Paul Talling is a man with a ravenous passion for London's forgotten, hidden past. His books and walking tours on the English capital's lost rivers, derelict buildings and old music venues are part-thought provoking celebrations of the past, part-valuable guidebooks for readers to go out and make their own pilgrimages. The success of his first *Lost Venues* book from 2020 has led to this speedy sequel, featuring another 140 venues that are no more. As with the first book, *London's Lost Music Venues 2* is beautifully designed, full of fliers from the venues in their heyday, and importantly, and frequently sadly, what condition the venue is in today, if indeed it is still standing. With the Rainbow on the cover and the Astoria on the reverse, it's quite the melancholy read, especially when venues that seemed in rude health a relatively short time ago are no longer. If you've never visited London, the names are still legendary: the Red Cow, the Nashville, Sundown, even dear old Farx out in Southall, the scene of many early Genesis shows, are all here. For every obvious big-hitter (those that weren't covered in Talling's first book), there are three or four that can be read with wide-eyed wonder – the Albermarle Youth Club in Harold Hill where Sabbath, Hawkwind and Man played, or the Winning Post in Twickenham, home to many punk gigs. Fascinating. *Daryl Easlea*

Omniverse – Sounds, Sights and Stories

Jimi Tenor

★★

Ventil, £23.99

ISBN 9783955751746, 200 pages

Glossy glimpse into the life of the left-field Finnish musician and polymath

To accompany Jimi Tenor's new album *Multiversum* comes this visually sumptuous book, a series of eccentric photographs accumulated from his time as a snapper in New York in the early 90s, and many from the archive of his friend, Hitoshi Toyoda. The life of an unclassifiable Fourth World-exploring space jazz techno crooner is likely to elicit FOMO, such are the dandified clothes and the extravagant mise-en-scène of locations Jimi once lived: New York, Barcelona, London, a Communist party dancehall located on the hill of Espoo, Finland, that can only be reached by boat… As lavish as it all is visually, *Omniverse* is not the unexpurgated memoir some might have hoped for. We begin in Helsinki in 1990 when Tenor is a fully-formed human being, with only a brief mention of his hometown Lahti, and barely a clue about the sociological conditions that made this wonderful weirdo. In the forward, JD Twitch states: "If this book was fiction it would all seem a bit far-fetched," but what actually lies within are nerdy details about Soviet-era synthesisers, plus some particularising on his relationships with friends, lovers and collaborators. It's thoroughly enjoyable, but the inscrutable Jimi Tenor remains so nearly 200 pages later.

Jeremy Allen

Four Tops: Duke Fakir (third left) in happier times, before he read the *RC* review of his book

Dylan At 80

Edited by Gary Browning & Constantine Sandis

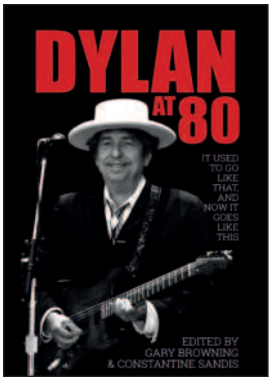
★★★★

Imprint Academic, £13.99

ISBN 9781788360456, 237 pages

Thought-provoking essays on the great man's work

When *RC* interviewed Jackson Browne on the release of his last album, he bristled at being compared with Bob Dylan "ever, in any way". His indignation probably stemmed from the fact the daddy of



all singer-songwriters was making headlines simply for completing four score years. That said, of course, the Zim still releases and, just as importantly, plays new material live, so is doing anything but sitting on his Nobel prize-winning laurels.

He's also inspired more academic treatises than any of his ilk, a fact this collection of 35 newly penned essays reflects. And while some may leave the reader feeling they're swotting for an exam, *Dylan At 80* keeps the interest level up by leavening the drier efforts with contributions from artists like Robyn Hitchcock, Amy Rigby and Barb Jungr. Many of the authors' names will be unknown to Brits, but two notables from this side of the Atlantic are Ray Foulk, promoter of the 1969 Isle of Wight Festival at which Dylan headlined, and Michael Gray, whose *Song & Dance Man*, published three years later, remains a celebrated text.

Dylan At 80 often reflects many facets of the (Zimmer)man and deserves to find a place on his fans' bookshelves. If not, perhaps, Jackson Browne's.

Michael Heatley

Mott The Hoople and Ian Hunter In The 1970s

John van der Kiste

★★

Sonicbond, £14.99

ISBN 9781789521627, 148 pages

Album-by-album treatment misses the mark

Rock'n'roll was once a non-conformist medium. And Mott The Hoople were less conformist than most… at least before Bowie's gift of All The Young Dudes in 1972 simultaneously revived their career and sowed the seeds of discord. New label CBS aimed them at the United States, and songsmith Ian Hunter was so stars and stripes-struck that he quit to set up home there.

Their reputation was made by wild live performance, so author Van der Kiste has a job on his hands to make sense of this dichotomy, stuck as he is in an album-by-album straitjacket. Short-lived guitarist Luther Grosvenor, aka Ariel Bender, was a disappointment in the studio but in his element live, a fact vinyl-based analysis alone cannot account for. Certainly, he was welcomed back in the pre-Covid reunions which may have inspired this book. If your library contains Hunter's 1974 on-the-road opus *Diary Of A Rock'n'Roll Star,* or the three full-length volumes on the band and Hunter by appointed biographer Campbell Devine, nothing here will be revelatory. If you want a flavour of 70s Mott, Kris Needs' notes to the *Mental Train* box set are recommended – and you get music, too, though sadly no T-shirt.

Michael Heatley

Singles

The Suede Crocodiles Stop The Rain/Pleasant Dreamer *Optic Nerve ON 402*

The Suede Crocodiles' career was the pop ideal personified: say what you're saying, then get out. No albums of unreleased shit, no tussle with major labels who'd misunderstood them, no tiresome reformation rumours. Produced by folky type Rab Noakes, this 1983 single is pure Glaswegian indie; cheerful, clean, crisp and dry like Spry, its hooks rattle in your head. They had fantastic days touring with the Dark Overlord of Indie, Nick Heyward, and fell apart before their second single arrived, leaving Kevin McDermott to carry on the good works. I could tell you about the poster, postcard, super packaging etc, but it's Optic Nerve, so you're expecting that. The Disney song is wrong: smile at these crocodiles.

Hodges, James & Smith/Kim Weston Wishful Thinking/ It Takes A Lotta Teardrops *Kent Select CITY 081*

Ronnie McNeir Say You/I'm Sorry *Kent Select CITY 080*

A trawl of ex-Motown producer William 'Mickey' Stevenson's vaults delivers a dazzling 45 by Hodges, James & Smith, a female vocal trio which peaked in the mid-70s, and Stevenson's wife, the talented and assertive Kim Weston. The HJS (ugh, that clumsy name!) side dates from 1970 and melds string-adorned uptown soul and classic Invictus. It wafts in like perfume and swells into a jealous love triangle, with powerful vocals swapped between the women and more intimate moments. Kim Weston's side is punchier, coming on like Motown, or at least Ric-Tic, its clattering snare calling us to the old-school Northern dancefloor. Weston is a class act, and her vocal is a masterclass in soul power.

From the same source, two 1972 rarities from a singer so talented, he stood in for Levi Stubbs (gulp) when the Four Tops' giant was indisposed. Say You is a deliciously creamy funker previously posted by The Temptations and The Monitors, but Mr McNeir's take blows them out of the metaphorical water. File it alongside Leroy Hutson's best records: it caresses the same erogenous zones. I'm Sorry is closer to the stuff JJ Barnes was delivering for Don Davis in the late 60s, though less frantic, matching McNeir's more temperate delivery. True soul for the truly soulful.

Andy Partridge My Failed Songwriting Career Vol 2 *Ape House APEEP 904*

Little-heard no-mark Andy Partridge recalls the one area of his working life that was an unalloyed success: the demos of the smash hits he wrote for others. It's eye-opening to hear these famous songs in their raw form: the standard guitar-bass-drums-vocals of Come On Back, a No 1 for Westlife; Robbie Williams' Seesaw, here rendered as a complex, churning, very XTC riffing monster; the swinging Let's Make Everything Love, which Tony Bennett delivered to an adoring Glastonbury crowd but which Amy Winehouse scored heavily with; and Love Is The Future, the star that drove Julian Cope's unlikely return to prominence. It's fascinating: some of these tunes really aren't demoish: Mr Partridge coaxes any amount of technical and musical wizardry from the burning shed in his garden. On 12" single or CD EP, those with the palate to appreciate game will find this irresistible.

The Barrino Brothers The Bad Things (You Said To Me)/ Just A Mistake *TCB REPRO 08*

The Barrino Brothers are known for a slew of early 70s records for Invictus. This single catches them earlier at another Detroit company owned by Dave Hunter, who co-produces alongside Motown stalwart Ivy Joe Hunter. It's rough at the edges, with agreeably unpolished brass blasts on The Bad Things (You Said To Me), and the congas pop high in the mix, their urgency matching the Brothers' love-sore vocals. Just A Mistake is lower and as gritty as a beach bhaji. The Barrinos are gutted they've done the girl wrong; alas, too late. One side is super-scarce on first press, the other had no press. Why not?

Jane Gregory Do Not Go/After A Dream *Crass 1984/5*

As a pig-ig'rant pop kid with ver education of a house brick, I can't understand "classical", if that's wot this is. But I do know this is the most subversive record Crass released, because when you wear the clothes of your enemy, they can't tell you're working to destroy them. Undeniably beautiful, elegant, and sophisticated, if a tad 80s-sounding, it presents Jane Gregory, singer in West End shows, delivering material by American composer Richard Hageman and Bengali poet Rabindranath Tagore, and French composer Gabriel Fauré. Its slightly austere sound would have had Inspector Morse morosely nodding among the dreaming spires. A fascinating anomaly in the Crass catalogue, pressed on 12" for the first time.

The Wedding Present Monochrome (7" version)/You're Just A Habit That I'm Trying To Break *Clue CLUE 104*

The latest episode in the Weddoes' 24 Songs project brings us Monochrome, a story of learning how to communicate again, a topic both touching and touchy in these post- (maybe even, sob, pre-) lockdown days. Beautifully melodic bass from Melanie Howard gives the record its tender spirit as it builds from downbeat opening to passionate peak. The Wedding Present have existed for the best part of 40 years, even if Dave Gedge is the only constant. Yet the band remain vital, constantly renewed while its contemporaries fall into, uh, a lack of contemporaneity. Somewhere in DG's attic, there's a tape of the Weddoes growing old, wrinkled and grizzled, irrelevant. But their records are the definition of fresh and immediate, unsullied by commercial concerns or the curse of keeping up. That's what makes them so real, and oddly, so of-the-moment. Don't miss out: you read it here in monochrome.

Jimmy Nelson I Sat And Cried/She's My Baby (Smokey's In Town) *Kent REPRO 07*

Jimmy Nelson carries the verses of I Sat And Cried supported by just drums, bass and handclaps, his lamenting voice like velvet rubbed the wrong way. He's lost everything and so have the folk round him. When the brass puffs in like the train mentioned in the lyrics, you realise this slick R&B shot from '61 is remarkable, managing to encourage the hucklebuck yet still telling an intimate, confessional tale. The flip is a stroller with a stunning sax break that lifts it beyond the ordinary. Rhythm, blues, dancing shoes.

Josef K Sorry For Laughing/Revelation *Optic Nerve ON 403*

Our second Scottish indie treat comes from Edinburgh's purveyors of grooves so white they're translucent, Josef K, the Postcard label's aspirational modernisers. Sorry For Laughing was cut in '81, when Postcard was going down the plughole like a music hall baby, so the single turned up on Les Disques Du Crépuscle, perhaps better equipped to deal with the group's elbows, knees and pointy shoes vibe. On Sorry For Laughing, layers of mildly out-of-tune guitars beat away, the bass gets well busy, the drums vanish into a morass of percussive tinniness, and singer Paul Haig sounds like Ian Curtis pursuing a career as a Joe Jackson impressionist on the Northern club scene's 'chiplin' circuit. It rattles and thrums, burbles and twirls, a riveting shades-wearing guitar pop that never quite caught on. Revelation possesses even more tics, like a scan of Bez's maracas' brainwaves during a particularly busy night. Busy or what? Never mind the influence of late-80s raves and hip hop; here are the fidgety origins of the indie dance boom. The future past is twitchy, and its name was Josef K.

Chris Bangs & Mick Talbot Sumthin Else/ Wiggle Wiggle *Acid Jazz AJX 641 S*

This is triffic. Chris Bangs, who invented the term "acid jazz" – shame it never caught on – and former stylist Councillor Talbot pay homage to modernist 60s jazzy *gerrroove*. It's shockingly authentic. Sumthin Else finds what I assume to be Simon Bartholomew making like Grant Green, while Mick T's Hammond weaves early Larry Young-styled material beneath. If you were told, sight unseen, this is antique Blue Note, you'd never question it. Wiggle Wiggle is more Prestige-styled, a snappy, joint-clicking, perfectly measured funky-but-not-funk tune. A sharply honed tribute to jazzy joy, right down to the labels, which feature fake felt tip defacement and a record shop sticker for "Deanos", an Acid Jazz in-joke that tips its pork pie to a former Croydon record shop Mecca. Mod bliss.

Steve Marriott Lonely No More/Some Kind Of Wonderful *Last Bastion LB 02*

If the Small Faces had lived to grow old... they'd have delivered Lonely No More, a mellow, cool groover unissued on single until North Yorkshire's Last Bastion picked it up. From the final session Marriott and Ronnie Lane worked on together, recorded on Lane's mobile, Lonely No More was due for release, credited to Majik Mijits but shelved by a major label when it became clear Ronnie was too poorly to tour. Lonely No More chugs along with choppy guitar and glowing Hammond, and Marriott holds back somewhat on this crisp tale of domestic bliss before he allows the spirit to come roaring out. There is less restraint on Some Kind Of Wonderful, a stomping, gutsy re-lick of the Soul Brothers Six's Atlantic classic, which Marriott delivers with considerable fire. PP Arnold bears witness in vocal support, even though Marriott's voice did not need a leg up to be fully soulful, but it just adds to the feeling of realness. Fan of Humble Pie? Eat it. But eat fast: this platter is served in tiny numbers.

Ian McCann

Send new vinyl singles for review to Singles at the usual RC address.

MAMMOTH RECORD FAIR

READING

FRIDAY June 3rd
SUNDAY Aug 14th

RIVERMEAD LEISURE CENTRE Richfield Ave, RG1 8EQ

43 Years of Record Fairs in Reading - 70 mins from London by car (M4) or 30 mins by rail from Paddington

UK's biggest one-day Record Fair 200 tables (9am–3pm) - entry £4

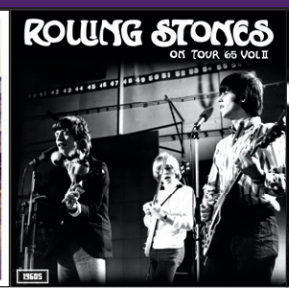
VinylRecordCollectorsFair

BATH	FROME	WINCHESTER	NEWBURY	SOUTHAMPTON
SATURDAY: MAY 21ST	SUNDAY: MAY 29th	SATURDAY: JUNE 4th	SATURDAY: JUN 18th	SATURDAY: JUN 25th
Guildhall High Street BA1 5AW	The Cheese & Grain Market Yard BA11 1BE (The BIG South-West Fair 60 x 6ft tables - 9am-3pm)	Royal Hotel St Peter Street SO23 8BS	Saint Nicolas Church Hall, West Mills RG14 5HG.	The 1865 Brunswick Square SO14 3AR (MAY 28th date cancelled)

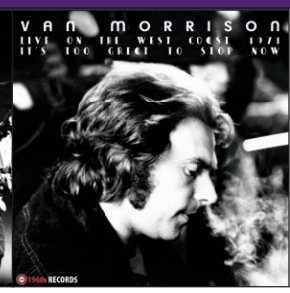
USR RECORD FAIRS sid@usrfairs.co.uk ☎ 07788 800141. usrfairs.co.uk (all fairs except Reading 10-4pm & free entry)

FREE
SANTA MONICA 1971
RANDB90
2LP

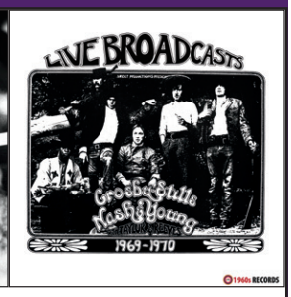
FLEETWOOD MAC
SEATTLE 1970
RANDB89
2LP



THE STONES
ON TOUR 1965 Vol.2
RANDB85 LP
(TV broadcasts)



VAN MORRISON
SAN FRANCISCO 1971
RANDB88
2LP



CSNY
LIVE 1969-1970
RANDB92 LP
(TV broadcasts)

Vinyl Ordering, tracklisting at ***www.1960s.london*** *(or buy them in person from Reading Record Fair)*

UK VINYL VAULT RECORD FAIRS

Contact Chris
t: 07812 903 667
e: uk.vinylvault@sky.com
www.ukvinylvault.co.uk

ORPINGTON

SUNDAY 5th JUNE
SUNDAY 3rd JULY
SUNDAY 7th AUG
One of the South's/ Greater London's favourite fairs!
Crofton Halls, 27 Crofton Road, BR6 8PR. Just 10 mins from the M25
09:30 – 3:30pm
Free Parking • Just £1 admission

CRAWLEY

SUNDAY 19th JUNE
Our next big fair at Crawley 's wonderful Hawth Theatre
10 mins from London Gatwick & the M23 (M25)
The Hawth, Hawth Ave, RH10 6YZ
09:30 – 3:30pm
Masses of free parking • Free admission

CHICHESTER

SATURDAY 10th SEPTEMBER
From crate digging to rarities, right in the heart of the City
Assembly Room, Council House Building, North Street, Chichester, PO19 1LQ
09.30-3.30pm
Parking nearby • Free admission

GUILDFORD

SATURDAY 28th MAY
GUILDHALL, HIGH ST, GU1 3AA. 09.30-5.30
SATURDAY 25th JUNE
G LIVE, LONDON RD, GU1 2AA. 09.30-3.30
SATURDAY 30th JULY
GUILDHALL, HIGH ST, GU1 3AA. 09.30-5.30
Facebook page 'Guildford Record Fair'

CANTERBURY

SATURDAY 4th JUNE
SATURDAY 6th AUGUST
CANTERBURY'S BIG FAIR RETURNS!
Westgate Hall, Westgate Hall Rd, City Centre, CT1 2BT
09.30-3.30pm • Free admission

You can find all of the latest news & information for our record fairs on Facebook. Please like & share!
WE BUY VINYL COLLECTIONS AND MUSIC MEMORABILIA
PLEASE CONTACT CHRIS – SEE DETAILS AT THE TOP

VIP RECORD FAIRS

t: 0116275 2815 e: info@vip-24.com w: www.vip-24.com

BEDFORD HARPUR SUITE Sat 28th May

GLASGOW BELLAHOUSTON LEISURE CTR. Sat 11th June

MANCHESTER G. CARNALL LEISURE CTR. Sun 12th June

NORWICH ST ANDREWS HALLS Sat 18th June & 6th Aug

NOTTINGHAM CLIFTON LEISURE CTR. 2nd July

LARGE RECORD COLLECTION FOR SALE?
WE CAN HELP

No cherry picking. No fuss. No commissions
We come to you. Cash on collection
CALL FOR A CHAT - 07850 445 624

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: JULY 2022 (on sale 16 JUNE)

Deadline for submitting adverts (Listings & Classified): Monday 23 MAY

Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com

(Postal address: Record Collector Listings, Diamond Publishing Ltd, 7th Floor Vantage London, Great West Road, London, TW8 9AG)

Following issue: AUGUST 2022 (on sale 14 JULY) Deadline: Monday 20 JUNE

GOLDEN OLDIES

Write to: DAVE SANDERS, 25 YORK CLOSE, WHITEHILL, BORDON, GU35 9PX. Tel: 01420 472432.
Email: davesanders2003@hotmail.com
P&P: Singles / EPs £1.60 for first record + 25p each additional. LPs:£3.75 for first record + £1.25 for each additional. Europe and Rest of World on application. All records have a full money back guarantee.

SINGLES

ANIMALS, It's My Life (Col. DB7741)	EX	3.50
BACK PORCH MAJORITY, Ramblin' Man (Col. DB7627, Demo)	M	7.50
BANDWAGON, Breakin' Down Walls Of Heartache (Dir. 58-3670)	EX	4.50
BEACH BOYS, Good Vibrations (Cap. CL15475)	EX	3.50
BEACH BOYS, Heroes & Villains (Cap. CL15510)	EX	3.50
BEATLES, A Hard Days Night (Parl. R5160)	M	9.50
BEATLES, Help (Parl. R5305)	EX	7.50
BEATLES, We Can Work It Out (Parl. R5389)	EX	7.50
BEATLES, I Feel Fine (Parl. R5200)	EX	7.50
BEATLES, Can't Buy Me Love (Parl. R5114)	EX	7.50
BEATLES, Strawberry Fields (Parl. R5570, Picture Cover)	VG/EX	35.00
BEATLES, Hello Goodbye (Parl. R5655)	EX	7.50
BEATLES, All You Need Is Love (Parl. R5620)	EX	7.50
BEATLES, Get Back (Apple R5777)	EX	7.50
BERNADETTE, Come Kiss Me Love (Rim 2)	EX	7.50
DAVE BERRY, This Strange Effect (Decca F12188)	M	3.50
BILLY BLAND, Let The Little Girl Dance (London HL9096)	EX	8.50
MARCIE BLANE, Bobby's Girl (London HLU9500)	EX	9.50
BOONES FARM, If You Can't Be My Woman (CBS 8212, Demo)	M	20.00
JOHM BROMLEY, Melody Fayre (Polydor 56305, wol)	EX	12.50
JO ANN CAMPBELL, Motorcycle Michael(HMV POP873)	M	15.00
CARAVELLES, Want To Love You Again (Polydor 56156)	EX	3.50
JAMES CARR, Freedom Train (B&C CB101)	M	9.50
JOHNNY CASH, Guess Things Happen That Way (Tri-Lon. HLS8656)	EX	12.50
CHAMPS, Tequila (Tri, London HLU8580)	M	7.50
CHAMPS, Midnighter (Tri, London HL8655)	EX	7.50
JIMMY CHARLES, A Million To One (London HLU9206)	EX	17.50
CHIMES, Once In A While (London HLU9283)	EX	17.50
DEE CLARK, Hey Little Girl (Top Rank JAR196)	EX	9.50
DEE CLARK, Just Keep It Up (Tri-London HL8915)	M	17.50
CLEO, To Know Him Is To Love Him (Decca F11817)	EX	17.50
CLOVERS, Love Potion No. 9 (Round Centre Lon. HLT8949)	EX	25.00
COASTERS, Yakety Yak (Tri-London HLE8665)	EX	8.50
EDDIE COCHRAN, Sweetie Pie (London HLG9196)	EX	25.00
COZY COLE, Topsy (Tri, London HL8750)	M	7.50
SAM COOKE, Teenage Sonata (RCA 1184)	EX	12.50
CREAM, Anyone For Tennis (Polydor 56258)	EX	5.50
CRICKETS, When You Ask About Love (Coral 072382)	EX	9.50
CRYSTALS, Then He Kissed Me (London HKLU9773)	EX	4.50
CRYSTALS, I Wonder (London HLU9852)	EX	35.00
ALAN CURTIS, Fireball Mail (Hickory 45-1225, Demo)	EX	6.50
DAKOTAS, The Cruel Sea (Parl. R5044)	EX	6.50
JOHNNY DANKWORTH, Experiments With Mice (Gold Parl. MSP6255)	M	12.50
GUY DARRELL, Hard Lovin' (CBS 202510, Demo)	M	9.50
BILLIE DAVIS, Tell Him (Decca F11572)	EX	6.50
DEAN AND JEAN, Tra La La La Suzy (Stateside SS249)	M	15.00
DEANO, Please Don't Talk To The Lifeguard (Col. DB7965, Demo)	M	15.00
DICK AND DEEDEE, Mountain's High (London HLGQ408)	M	6.50
DION, Love Came To Me (Stateside SS139)	EX	6.50
DION & BELMONTS, Where Or When (London HLU9030)	EX	17.50
FATS DOMINO, My Blue Heaven (Tri, London HLU8280)	EX	35.00
FATS DOMINO, When My Dream Boat Comes Home (Tri-Lon. HLU8309)	M	20.00
FATS DOMINO, Wait And See (Tri-London HLP8519)	EX	9.50
FATS DOMINO, Be My Guest (London HLP9005)	M	5.50
HAROLD DORMAN, Mountain Of Love (Top Rank JAR357)	M	17.50
DREAMS, I Will See You There (United Artists UP2249, Demo)	EX	30.00
EARL AND DEAN, Slowly Going Out Of My Head (Strike JM323)	EX	4.50
GARY EDWARDS, The Method (Oriole CB1717)	EX	7.50
ELECTRIC EXPRESS, It's The Real Thing (Atlantic 2091165)	EX	8.50
BERN ELLIOTT & FENMEN, Money (Decca F11770)	EX	6.50
S. ENGEL & J. STEWART, I Only Came To Dance (Cap. CL15440, Demo)	EX	25.00
EPISODE SIX, Mozart Versus The Rest (Chapter One CGH104, Demo)	M	20.00
ETERNAL TRIANGLE, Turn To Me (Decca H2954)	EX	3.50
MAUREEN EVANS, I Love How You Love Me (Oriole CB1906)	M	6.50
PAUL EVANS, Hushabye Little Guitar (London HLL9239)	EX	12.50
GEORGIE FAME & BLUE FLAMES, Like We Used To Be (Col. DB7633)	EX	5.50
FARON'S FLAMINGOS, Do You Love Me (Oriole CB1834)	VG	8.50
FLOWER POT MEN, Let's Go To San Francisco (Deram DM142)	EX	3.50
FIVE EMPREES, Little Miss Sad (Stateside SS470, Demo)	EX	17.50
EDDIE FLOYD, On A Saturday Night (Stax 601024)	EX	8.50
WAYNE FONTANA, Its Just A Little Bit Too Late (Font. TF579)	EX	5.50
EMILE FORD & CHECKMATES, Half Of My Heart (Picc. 7N35003)	EX	3.50
FORTUNES, Summertime Summertime (Decca F11718, Demo)	M	20.00
FOUR PENNIES, Do You Want Me To (Philips BF1296)	EX	5.50
FOUR TOPS, Walk Away Renee (Tamla TM6634)	EX	6.50
FOUR TOPS, Reach Out I'll Be There (Tamla TMG579)	EX	5.50
DOTTY FREDERICK, Ricky (Top Rank JAR106)	M	30.00
ERNIE FREEMAN, Raunchy (Tri-London HLP8523)	M	15.00
BILLY FURY, Collette (Round Decca F11200)	EX	7.50
BILLY FURY, Nothin' Shakin' (Decca F11888)	EX	8.50
GENTLE PEOPLE, It's too Late(Col. DB8276, Demo)	M	9.50
DON GIBSON, Give Myself A Party (Tri, RCA 1098)	EX	8.50
BILLY FURY, Beyond A Shadow Of A Doubt (Parl. R5658)	EX	30.00
GENE & EUNICE, Pogo-Loco (London HL8956)	VG	20.00
JIMMY GILMER & FIREBALLS, Daisy Petal Pickin' (Lon. HLD9827, Demo)	EX	8.50
JAMES GILREATH, Little Band Of Gold (Pye Int. 7N25190, Demo)	EX	7.50
BOBBY GOLDSBORO, Voodoo Woman (U. Artists UP1091)	EX	7.50
BOBBY GOLDSBORO, Broomstick Cowboy (U.A. UP1120, Demo)	EX	7.50
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	M	20.00
LESLEY GORE, It's My Party (Mercury AMT1205)	EX	5.50
CHICK GRAHAM & COASTERS, Education (Decca F11859)	EX	8.50
JULIE GRANT, When You're Smiling (Pye 7N15461)	M	5.50
GRAPEFRUIT, Dear Delilah (R08 1656)	EX	4.50
IAIN GREGORY, Cant You Hear The Beat etc. (Pye 7N15397)	EX	15.00
BILL HALEY 8. COMETS, Don't Knock The Rock (Tri-Bruns. 05640)	M	12.50
BILL HALEY & COMETS, Spanish Twist (London HLW9471)	EX	4.50
CAROLINE HALL, Hold My Hand (Decca F13146 Demo)	M	5.50
PAUL HANFORD, Itsy Bitsy Teenie Weenie etc. (Parl. R4680)	EX	6.50
JANICE HARPER, Devotion (Capitol CL14899)	EX	6.50
J. HARRIS & T. MEEHAN, Applejack (Decca F11710, Demo Sticker)	M	6.50
WILBERT HARRISON, Kansas City (Top Rank JAR132)	EX	12.50
TUBBY HAYES, Sally (Fontana TF397, FS Sticker)	M	20.00
HEINZ & WILD BOYS, Don't Think Twice It's Aa Right (Col. DB7559)	EX	30.00
HEINZ, You Were There (Decca F11831)	EX	6.50
BOBBY HELMS, Fraulein (Bruns. 45-05711)	EX	6.50
BOBBY HENDRICKS, Itchy Twitchy Feeling (Tri, London HL8714)	EX	45.00
HERD, From The Underworld (Fontana TF856)	M	5.50
RONNIE HILTON, No Other Love(Gold HMV 7M390)	EX	5.50
CHIC HOLIDAY, God Country And My Baby (Coral 972443)	EX	17.50
HOLLIES, Sorry Suzanne (Parl. R5765)	EX	3.50
HOLLIES, Look Through Any Window (Parl. R5322)	EX	4.50
HOLLIES, We're Through (Parl. R5178)	EX	3.50
HOLLIES, Here I Go Again (Parl. R5137)	M	4.50
HOLLIES, Stop Stop Stop (Parl. R5508)	M	6.50
HOLLIES, Soldiers Song (Polydor 2059246)	M	3.50
BUDDY HOLLY, What To Do (Coral 072469)	EX	7.50
HONEYBUS, I Can't Let Maggie Go (Deram DM182)	EX	3.50
HONEYCOMBS, Is It Because (Pye 7N15705)	M	6.50
HONEYCOMBS, This Year Next Year (Pye 7N15979)	M	7.50
MARY HOPKIN, Temma Harbour (Apple 22, Picture Cover)	EX/EX	3.50
JOHNNY HOWARD BAND, Rinky Dink (Decca F11925)	M	6.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220)	EX	20.00
HUNTERS, Teen Scene (Fontana H276)	EX	9.50
HUNTERS, The Storm (Fontana H323)	EX	12.50
KRIS IFE, Give And Take (Music Factory CU33, Demo)	EX	20.00
IGUANAS, This Is What I Was Made For (RCA 1434)	M	35.00
IMPALAS, Sorry (MGM 1015)	EX	9.50
JAGUARS, Opus To Spring (Impression IMP101)	M	25.00
JAN AND DEAN, Heart And Soul (London HLH9395)	EX	9.50
JAN AND DEAN, Yellow Balloon (CBS 202630, Demo)	EX	25.00
PETER JAY & JAYWALKERS, You Girl (Decca F11840, Demo)	M	12.50
JETHRO TULL, Living In The Past (Island WIP6056)	EX	9.50
JETHRO TULL, Lovestory (Island WIP6048)	M	8.50
JETHRO TULL, Sweet Dreams (Chrysalis WIP6070)	M	4.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo)	M	20.00
JIMMY JONES, Good Timin' (MGM 1405, Demo)	EX	4.50
JOE JONES, You Talk Too Much (Col. DB4533)	EX	9.50
TOM JONES, Little Lonely One (Col. DB7566)	EX	12.50
JUICY LUCY, Pretty Woman (Vertigo 6059015)	EX	12.50
AMORY KANE, Reflections Of Your Face (MCA MU1036)	M	12.50
MARIA KANE, Love Is Slipping Away (Decca F12184, Demo)	EX	9.50
MURRY KELLUM, Long Tall Texan (London HLU9830, Demo)	M	15.00
JOHNNY KIDD & PIRATES, Always And Ever (HMV POP1269)	EX	6.50
BEN E. KING, Spanish Harlem (London HLK9258)	EX	5.50
KINKS, All Day And All Of The Night (Pye 7N15714)	EX	4.50
KATHY KIRBY, Dance On (Decca F11682)	M	3.50
KEN KIRKHAM, A Kiss In Time (Decca H1333)	M	3.50
MAJOR LANCE, The Monkey Time (US Okeh 4-7175)	EX	9.50
CURTIS LEE, With All My Heart (Top Rank JAR317 0)	EX	45.00
WILMA LEE & STONEY COOPER, Big John's Wife (Hickory 1257, Demo)	M	8.50
LEMON TREE, I Can Touch A Rainbow (Parl R5671)	EX	37.50
JIMMY LENNON, Louisiana Mama (Decca F11825)	EX	25.00
JERRY LEE LEWIS, What'd I Say (London HLS9335)	M	8.50
JERRY LEE LEWIS, High School Confidential (Tri-Lon. HL58780)	EX	12.50
RAMSEY LEWIS, Cry Baby Cry (Chess CRS8096)	EX	12.50
MARK LINDSAY, Arizona (CBS 4699, Demo)	M	9.50
TERRY LINDSEY, It's Over (President PT232)	EX	9.50
LITTLE ANTHONY, Tears On My Pillow (Tri, London HLH8704)	EX	30.00
LITTLE FRANKIE, Kind Of Boy You Can't Forget (Col. DBT490)	EX	12.50
LLOYDIE & LOWBITES, Pussy Cat (Harry J HJ6660)	EX	6.50
LOS BRAVOS, Black Is Black (Decca F22419)	EX	3.50
LOVIN' SPOONFUL, Daydream (Pye Int. 7N25361)	M	3.50
KENNY LYNCH, Up On The Roof (HMV POP1090)	EX	5.50
NEIL MACARTHUR, She's Not There (Deram DM225)	EX	17.50
MAMA'S & PAPA'S, Creeque Alley (RCA 1613)	EX	3.50
CARL MANN, Pretend (London HLS9006)	EX	25.00
MANFRED MANN, Mighty Quinn (Fontana TF897)	M	3.50
ERNIE MARESCA, Shout Shout (London HLU9531)	EX	12.50
MARKETI'S, Out Of Limits (Warner Bros WB120)	EX	17.50
JOY MARSHALL, When You Hold Me Tight (Decca F11863)	M	9.50
BOBBI MARTIN, Harper Valley P.T.A. (U. Artists UP 2251, Demo)	EX	5.50
HANK B. MARVIN, London's Not To Far (Col. DB8326)	EX	9.50
SAMMY MASTERS, Rockin' Red Wing (W. Bros WB16)	EX	17.50
VALERIE MASTERS, Birmingham Rag (Fontana H322)	M	4.50
SUSAN MAUGHAN, Bobby's Girl (Philips 326544BF)	M	3.50
JOE MEDLIN, I Kneel At Your Throne (Mercury AMT1032)	EX	17.50
ME & THEM, Tell Me Why (Pye 7N15683 Demo)	M	15.00
MERSEY BEATS, I Think Of You (Fontana TF431)	EX	3.50
MERSEY BEATS, Don't Turn Around (Fontana TF459)	EX	3.50
MIGHTY AVENGERS, So Much In Love (Decca F11962)	EX	15.00
CHUCK MILLER, The Auctioneer (Mercury AMT1026)	EX	9.50
NED MILLER, Big Love (London HL9838 Demo)	M	4.50
MINDBENDERS, Groovy Kind Of Love (Fontana TF644)	EX	3.50
MINDBENDERS, Ashes To Ashes (Fontana TF731)	EX	3.50
MOJOS, Everything's Al' Right (Decca F11853)	EX	4.50
MOJOS, Why Not Tonight (Decca F11918)	EX	3.50
MONKEES, Alternate Title (RCA 1604)	M	3.50
MOODY BLUES, Fly Me High (Decca F12607)	EX	20.00
JACQUELINE MOORE, Queen Of The House (Decca DF12165, Demo)	M	7.50
ALAN MOORHOUSE, Ballad Green Berets (Pye 7N17072, Demo)	M	6.50
JAYE P. MORGAN, Brotherhood Of Man (MGM 1190, Demo)	M	5.50
MOVE, Brontosaurus (Regal Zono. RZ3026)	M	5.50
CASH McCALL, Many Are The Words (Ember EMBS204, PC)	EX/M	9.50
PHIL McLEAN, Small Sad Sam (Top Rank JAR 597, Demo)	EX	4.50
CLYDE McPHATTER, Think Me A Kiss (MGM 1061)	EX	12.50
NAPOLEON XIV, They're Coming To Take Me Away (W. Bros WB5831)	EX	3.50
NASHVILLE TEENS, Google Eye (Decca F12000)	EX	4.50
NASHVILLE TEENS, Tobacco Road (Decca F11930)	EX	4.50
NASHVILLE TEENS, All Along The Watch Tower (White Label Decca)	M	12.50
CLARE NELSON, Valley Of Love (MGM 1025)	M	5.50
NERO & GLADIATORS, Czardas (Decca F11413, Demo)	EX	12.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo)	M	17.50
NICE, America (Immediate IM068)	EX	6.50
MAYF' NUTTER, Head Shrinker (Vocalion VL9282, Demo)	M	15.00
OLYMPICS, Western Movies (HMV POP528)	EX	7.50
ROY ORBISON, Breakin' Up Is Breakin' My Heart (Lon. HLU10015)	EX	3.50
ORLONS, Don't Hang Up (Cameo Parkway 0231)	EX	17.50
OSMOND BROTHERS, Travels Of Jamie McPheeters (MGM 1245)	M	9.50
PASSIONS, Just To Be With You (Top Rank JAR224)	M	50.00
PAUL & PAULA, Young Lovers (Philips 30401SBF)	M	3.50
OTTILIE PATTERSON, I Hate Myself (Col. DB4834)	EX	8.50
PEACHES & HERB, Close Your Eyes (CBS 2711, Demo)	M	8.50
PEANUT, Home Of The Brave (Pye 7N15963)	EX	22.50
JOHNNY PEARSON, The Rat Catchers (Col. DB7851)	EX	15.00
DANNY PEPPERMINT, Peppermint Twist (London HLL9487)	M	8.50
PEPPERMINT RAINBOW, Will You Be Staying etc. (MCA MU1076, Demo)	EX	15.00
PEPPI, Can You Waddle (Decca F11638, Demo)	M	12.50
PEPPI, So Used To Loving You (Fontana TF446)	M	6.50
PETER & GORDON, Sunday For Tea (Col. DB8159, Demo)	EX	8.50
RAY PETERSON, Corrine Corrine (London HLX9246)	EX	9.50
RAY PETERSON, I Could Have Loved You So Well (London HLX9489)	M	9.50
RAY PETERSON, Tell Laura I Love Her (RCA 1195)	EX	8.50
WILSON PICKETT, Don't Fight It (Atlantic AT4052)	EX	8.50
PICKWICKS, Apple Blossom Time (Decca F11901)	EX	9.50
PINKERTONS COLOURS, Don't Stop Loving Me Baby (Decca F12377)	EX	8.50
PINK FLOYD, See Emily Play (Solid centre, Col. DB8214)	EX	55.00
GENE PITNEY, Love My Life Away (London HL9270)	EX	7.50
PLAYBOYS, Over The Weekend (Tri, London HLU8681)	EX	30.00
PLAYMATES, Don't Fight It (Emerald MD 1150 Demo)	M	9.50
PONI-TAILS, Early To Bed (HMV POP596)	EX	6.50
PONI-TAILS, I'll Be Seeing You (HMV POP663)	M	12.50
ELVIS PRESLEY, Aa Shook Up (Silver HMV POP359)	EX	25.00
ELVIS PRESLEY, Jailhouse Rock (Tri, RCA 1028)	EX	9.50
ELVIS PRESLEY, All That I Am (RCA 1545)	EX	6.50
ELVIS PRESLEY, Heartbreak Hotel (RCA 2104, Maximillion Sleeve)	EX/M	7.50
ELVIS PRESLEY, Jailhouse Rock (RCA 2153, Maximillion Sleeve)	EX/EX	6.50
LLOYD PRICE, Where Were You etc. (HMV POP598)	EX	5.50
LLOYD PRICE, Wont'cha Come Home (HMV POP672)	EX	5.50
LLOYD PRICE, I'm Gonna Get Married (HMV POP650)	EX	5.50
P.J. PROBY, Try To Forget Her (Liberty LIB55367)	EX	6.50
P.J. PROBY, I Can't Make It Alone (Liberty LIB10250)	EX	6.50
P.J. PROBY, It's Your Day Today (Liberty LBF15046)	M	7.50
RAN-DELLS, Martian Hop (London HLU9760)	EX	12.50
KENNY RANKIN, Peaceful (Mercury MF1128, Demo)	M	15.00
JAMES RAY, If You Gotta Make Fool Of Somebody (Pye. Int.7N251:6)	VG	7.50
OTIS REDDING, Satisfaction (Atlantic AT4080)	EX	8.50
OTIS REDDING, Love Man (Atco 226001)	EX	5.50
OTIS REDDING & CARLA THOMAS, Knock On Wood (Stax 601021)	EX	4.50
TONY REESE, Just About This Time Tomorrow (London HLJ8987)	M	17.50
DEL REEVES, Getting' Any Feed etc. (U. Artists UP1145, Demo)	M	7.50
REPARATA & DELRONS, I Can Hear The Rain (RCA 1691)	EX	12.50
REPARATA & DELRONS, Weather Forecast (Bell BLLK1021)	EX	8.50
REVELS, Midnight Stroll (Top Rank JAR235)	M	40.00
CLIFF RICHARD, Move It (Col. DB4178)	EX	12.50
CLIFF RICHARD, High Class Baby (Col. DB4203)	EX	9.50
RICK & SANDY, Creation (Decca F12311)	M	20.00
RIGHTEOUS BROTHERS, Ebb Tide (London HL10011)	M	7.50
RIP CHORDS, Gone (CBS AAG162)	EX	12.50
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187)	M	15.00
ROCKIN' REBELS, Wild Weekend (Stateside SS162)	EX	15.00
EILEEN RODGERS, Treasure Of Your Love (Fontana H156, Demo)	M	9.50
JULIE ROGERS, Almost Close To You (Ember EMBS267, Demo, PC)	M/M	6.50
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045)	EX	12.50
ROLLING STONES, The Last Time (Decca F12104)	M	9.50
ROLLING STONES, 19th Nervous Breakdown (Decca F12331)	EX	7.50

ROUGH RIDERS, Hot California Beach (Rare Earth RES118, Demo) EX 20.00
ROUTERS, Let's Go (W. Bros W877) EX 6.50
PAUL & BARRY RYAN, Claire (Decca F12633) M 7.50
SAFARIS, Girl With The Story In Her Eyes (Top Rank JAR528, Demo) VG 17.50
JERRY ST. CLAIR, Summer Exodus (Philips BF1796, Demo) M 15.00
ST. LOUIS UNION, Girl (Decca F12318) EX 9.50
DAVE SAMPSON & HUNTERS, Sweet Dreams (Col. DB4449) EX 12.50
TOMMY SANDS, Let Me Be Loved (Cap. CL14781, Factory Sample) EX 6.50
JACK SCOTT, My True Love (Tri, London HLU8626) EX 5.50
LINDA SCOTT, I've Told Every Little Star (Col. DB4638) M 5.50
LINDA SCOTT, I Don't Know Why (Col. DB4748, Demo) EX 8.50
SEARCHERS, Needles And Pins (Pye 7N15594) EX 3.50
SEARCHERS, Don't Throw Your Love Away (Pye 7N15630) EX 3.50
SEARCHERS, What Have They Done To The Rain (Pye 7N15739) EX 3.50
SEARCHERS, He's Got No Love (Pye 7N15878) EX 4.50
NEIL SEDAKA, I Go Ape (Tri, RCA 1115) EX 7.50
SHADOWS, Mary Anne (Col. DB7476) EX 3.50
SHADOWS, I Met A Girl (Col. DB7853) M 7.50
DEL SHANNON, Cry Myself To Sleep (London HLX9587) EX 5.50
DEL SHANNON, Stranger In Town (Stateside SS395) M 8.50
HELEN SHAPIRO, Queen For Tonight (Col. DB4966) EX 8.50
SANDIE SHAW, Tomorrow (Pye 7N17036) M 3.50
SANDIE SHAW, Think It All Over (Pye 7N17728) M 8.50
SHERRYS, Pop Pop Pop-Pie (London HLW9625) EX 12.50
SHEVELLS, I Could Conquer The World (U. Artists UP1059 Demo) EX 25.00
TONY SHEVETON, A Million Drums (Oriole CB1895) M 17.50
SHIRELLES, Will You Love Me Tomorrow (Top Rank JAR540) M 6.50
SHIRELLES, Soldier Boy (HMV POP1019) EX 8.50
TROY SHONDELL, This Time (London HLG9432) EX 4.50
SHORTY & THEM, Pills Or Love's Labours Lost (Fontana TF460) EX 30.00
SIR HENRY & BUTLERS, Rolo Sensation (Col. D38497) M 7.50
SONNY & CHER, Little Man (Atlantic 584040) M 4.50
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206) EX 12.50
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178) EX 9.50
SOUNDS INCORPORATED, Order Of The Keys (Decca F11723) EX 17.50
SPOKESMEN, It Ain't Fair (Brunswick 05948) EX 8.50
SPOTNICKS, Just Listen To My Heart (Oriole CB1818) M 7.50
SPOTNICKS, Orange Blossom Special (Oriole CB1724) M 8.50
SPOTNICKS, Valentina (Oriole CB1844) EX 7.50
SPOTNICKS, Anna (Oriole CB1886) M 9.50
TERRY STAFFORD, Suspicion (London HLU9871) EX 5.50
STATUS QUO, Pictures Of Matchstick Men (Pye 7N17449) EX 8.50
STEPHEN, Right On Running Man (Antic K11513) M 5.50
RICKY STEVENS, I Cried For You (Col. 034739) M 8.50
RHET STOLLER, Chariot (Decca F11302) M 7.50
RHET STOLLER, Countdown (Decca F11738, Demo) M 12.50
RHET STOLLER, Ricochet (Windsor WPS130, Demo) M 25.00
SONNY & CHER, Good Communication (Atlantic 584162) EX 6.50
SPOKESMEN, The Dawn Of Correction (Brunswick 05941) EX 8.50
EDWIN STARR, Stop Her On Sight (Polydor 56753) EX 5.50
STORMER, My Home Town (Ring O' Records 2017113) M 35.00
STRANGELOVES, Cara-Lin (Immediate IM007) EX 20.00
303 SUMMERS, Rattle Rhythm (Capitol CL15063) EX 8.50
SUPREMES, Baby Love(Stateside SS350) EX 5.50
SUPREMES, Where Did Our Love Go (Stateside SS327) EX 7.50
SURFARIS, Waikiki Run (Brunswick 05894) M 9.50
SWINGING BLUE JEANS, Hippy Hippy Shake (HMV POP1242) EX 3.50
TAD & SMALL FRY, Checkered Continental Pants (Lon. HLU9542) EX 9.50
DEMETRISS TAPP, Lipstick Paint A Smile On Me (Coral 072470) EX 30.00
THYRDS, Hide 'n' Seek (Decca F12010) EX 45.00
JOHNNY TILLOTSON, Without You (London HLA9412) EX 9.50
ART & DOOY TODD, Chanson D'amour (Tri-London HLB8620) EX 9.50
OSCAR TONEY JR., Without Love (Bell BLL1003, Demo) EX 9.50
TORNADOS, Globetrotter (Decca H1562) M 4.50
TORNADOS, Ice Cream Man (Decca F11662) EX 4.50
TORNADOS, Exodus (Decca F11946) EX 12.50
M. TOROK, When Mexico Gave Up Rhumba (Tri-Bruns 05589) EX 17.50
GRANT TRACY, Great Matchmaker (Ember EM38148) M 15.00
TRENDSETTERS, At The Hotel De France (Oak RGJ999) EX 25.00
JACKIE TRENT, Melancholly Me (Piccadilly 7N35121) EX 8.50
JACKIE TRENT, I'll Be There (Pye 7N17693, Demo) EX 7.50
JACKIE TRENT, Open Your Heart (Pye 7N17249) M 9.50
TRIBITE, Bobby Charlton (JAM 48) M 8.50
TRITONS, Satisfaction (Barclay BAR24, Demo) M 40.00
TRUTH, Girl (Pye 7N17035) EX 4.50
SAMMY TURNER, Always (London HLX8963) M 8.50
TITUS TURNER, We Told You Not To Marry (London HLU9024) M 20.00
CONWAY TWITTY, C'est Si Bon (MGM 1118) EX 5.50
UGLY'S, It's Alright (Pye 7N15968) VG 7.50
UNION EXPRESS, Ring A Ring A Roses (Decca F13230) M 7.50
RITCHIE VALENS, That's My Little Suzie (Tri-London HL8888) EX 30.00
BOBBY VEE, Rubber Ball (London HLG9255) M 3.50
BOBBY VEE, Bobby Tomorrow (Liberty LIB55530) M 3.50
VELVELETTES, He Was Really Saying Something (Tamla TMGS95) VG 25.00
VENTURES, Walk Don't Run (Top Rank JAR417) M 7.50
VENTURES, Ram Bunk Shush (London HLG9282) EX 4.50
VENTURES, Blue Moon (London HLG9465) EX 9.50
VENTURES, Silver City (London HLG9411, Demo) EX 9.50
MIKE VICKERS, Air On A Gstring (Col. DB8171, Demo) M 12.50
TONY VICTOR, Dear One (Decca F11459) EX 15.00
VIGRASS, A New Man (RCA 1755) M 7.50
VIPERS SKIFFLE Group, Jim Dandy (Gold Parl. R4286) M 12.50
VOGUES, You're The One (London HLU9996) M 17.50
VOLCANOS, Polaris (Philips BF1246) EX 12.50
GARY WALKER, You Don't Love Me (CBS 202036) EX 12.50
WALLACE COLLECTION, Fly Me To The Earth (Parl. R5793, Demo) M 20.00
JOHNNY WALSH, Girl Machine (W. Bros WB40) M 7.50
OSSIE WARLOCK & WIZZARDS, Juke Box Fury (HMV POP635) EX 8.50
WARM SOUNDS, Birds And Bees (Deram DM120) EX 9.50
PAT WAYNE & BEACHCOMBERS, Roll Over Beethoven (Col. DB7182) EX 12.50
WAYS & MEANS, Little Deuce Coupe (Col. DB7907) EX 17.50
WEB, Baby Won't You Leave Me Alone (Deram DM217) M 20.00
WEB, Monday To Friday (Deram DM253) EX 17.50
WEDGWOODS, September In The Rain (Pye 7N15642, Demo) EX 12.50
HOUSTON WELLS, Only The Lonely (Parl. R5031) M 4.50
MARY WELLS, My Guy (Stateside SS288) M 9.50
WHO, I Can't Explain (Brunswick 05926) EX 27.50
WHO, Anyway Anyhow Anywhere (Brunswick 05935) EX 20.00
WHO, My Generation (Brunswick 05944) EX 12.50
WHO, A Legal Matter (Brunswick 05956) EX 35.00
WHO, Substitute I Instant Party (Reaction 591001) M 25.00
WHO, Substitute I Waltz For A Pig (Reaction 591001) EX 17.50
WHO, I'm A Boy (Reaction 591004) EX 8.50
WHO, Happy Jack (Reaction 591010) EX 8.50
MARTY WILDE, A Teenager In Love (Philips PB926) M 6.50
MARTY WILDE, Sea Of Love (Philips PB959) M 6.50
MARTY WILDE, Bad Boy (Philips PB972) EX 5.50
MARTY WILDE, Tomorrows Clown (Philips PB1191) M 6.50
MARTY WILDE, Donna (Philips PB902) EX 5.50
E. WILLIAM, Lazy Life (Polydor 56181) EX 37.50
DANNY WILLIAMS, Forget Her Forget Her (HMV POP1372) M 15.00
HAL WILLIS, Lumberjack (President PT197) M 8.50
NANCY WILSON, Power Of Love (Capitol CL15443) EX 7.50
MARK WIRTZ, My Daddie Is A Baddie (CBS 4306, Demo) EX 12.50
BRENTON WOOD, Gimme Little Sign (Liberty LBF15021) EX 4.50
WOOLIES, Who Do You Love (RCA 1602) EX 35.00
MARK WYNTER, Boy You're Kissin' (Pye 7N15595, Demo) M 5.50
MARK WYNTER, Someday (Pye 7N15861, Demo) M 5.50
MARK WYNTER, We'll Sing In The Sunshine (Pye 7N17122, M 7.50
ZIPPER, Streak Up & Down (Young Blood YB1070, Demo) M 15.00
NEW FORESTERS & LIZARDS (Sheffield Students Rag Record) M 25.00

EPs

BEATLES, Beatles Hits (Parl. GEP8880) EX/EX 12.50
BEATLES, Twist And Shout (Parl. GEP8882) EX/EX 12.50
BEATLES, Magical Mystery Tour (Original Parl. MMT-1) M/EX 55.00
TONY BRENT, Off Stage (Col. SEG8040) M/M 7.50
BIG BILL BROONZY, Mississippi Blues, Vol. 2 (Pye NJE1015) M/M 15.00
C.M.J. TRIO, C.M.J. Trio (Impression EPIM501) EX/VG 20.00
MIKE COTTON, The Wild And The Willing (Col. SEGB190) EX/M 30.00
MIKE COTTON, Cotton Pickin' (Col. SAG8144 0) EX/EX 27.50
CRICKETS, It's So Easy (Tri-Coral FEP2014, sol) EX/EX 15.00
SPENCER DAVIS, You Put The Hurt On Me (Fontana TE17444) M/EX 20.00
FATS DOMINO, Blues For Love, Vol. 2 (Gold London REU1062) EX/EX 20.00
DUANE EDDY, The Lonely One (London REW1216) EX/EX 12.50
JACKIE EDWARDS, Sacred Songs (Island IEP701) EX/EX 30.00
MARIANNE FAITHFUL, Go Away From My World (Decca DFE8624) EX/EX 25.00
FOUR TOPS, Four Top Hits (Tamla TME2018) EX/EX 25.00
FRANCOISE HARDY, C'est Fab (Pye NEP24188) EX/EX 6.50
HEINZ, Live It Up (Decca DFE8559) EX/M 25.00
BUDDY HOLLY, Rave On (Tri-Coral FEP2005) EX/EX 30.00
BUDDY HOLLY, Listen To Me (Coral FEP2002) EX/M 30.00
BUDDY HOLLY, Buddy Holly (Coral FEP2032) EX/EX 30.00
BUDDY HOLLY, Buddy Holly No. 2 (Bruns. OE9457) EX/EX 45.00
JAY & THE AMERICANS, Livin' With (U. Artists UEP1017) EX/M 30.00
BRENDA LEE, Speak To Me Pretty (Brunswick OE9488) M/EX 17.50
MEMPHIS SLIM, Goes To Kansas City (Collector JEN5) M/EX 25.00
ELVIS PRESLEY, Love Me Tender (HMV 7EGS199) EX/EX 50.00
ELVIS PRESLEY, Elvis Presley (RCA RCX104) M/EX 27.50
ELVIS PRESLEY, Tickle Me (RCA RCX7175) EX/EX 25.00
ELVIS PRESLEY, Strictly Elvis (RCA RCX175) M/M 17.50
ELVIS PRESLEY, Love In Las Vegas (RCA RCXI141) EX/EX 12.50
CLIFF RICHARD, Cliff's Hits (Col. SEG8203) EX/EX 12.50
CLIFF RICHARD, Summer Holiday (Col. SEG8250) EX/M 15.00
CLIFF RICHARD, Silver Discs (Col. SEG8050) EX/EX 8.50
ROLLING STONES, Rolling Stones (Unboxed Decca DFE8560) EX/EX 20.00
ROLLING STONES, Got Live If You Want It (Unboxed Decca DFE862) EX/M 25.00
SEARCHERS, Ain't Gonna Kiss Ya (Pye NEP24177) M/EX 9.50
SEARCHERS, Hungry For Love (Pye NEP24184) EX/EX 12.50
SHADOWS, Rhythm & Greens (Col. SEG8362) EX/EX 8.50
HELEN SHAPIRO, Helen (Col. SEG8128) EX/M 9.50
SIMON & GARFUNKEL, Mrs. Robinson (CBS EP6400) EX/M 7.50
WARM GOLD, A Taste Of Cornwall (Hurler HURL8008) EX/EX 9.50
MUDDY WATERS, With Little Walter (Vogue EPV1046) VG/EX 75.00
CLARENCE WILLIAMS, Negro Music, Vol. 5 (Font. TFE17053, GF) M/EX` 8.50
MAC WISEMAN, Songs From The Hills No. 2 (London RED1147) EX/M 12.50
JIMMY WITHERSPOON, At Monterey (Vogue EPV1270 M/M 25.00
JIMMY YANCY, Yancy's Piano (Vogue EPV1203 EX/EX 12.50
LONDON HITS, Inc. Nick Todd, Bonnie Guitar (Lon. RED1130) EX/EX 15.00
LONDON HIT PARADE, Tab Hunter, Fontane Sisters (Lon. RED1075) M/M 25.00
LONDON HIT PARADE, No. 3 Inc. Gale Storm, Jim Lowe RED1097) EX/E 15.00
MGM EVERGREENS, Inc. Sam Taylor, Tommy Edwards (MGM EP749) M/M 20.00
RHYTHM & BLUES CONCERT, J. Witherspoon, H. Humes (Vogue EPV1198) M/M 75.00

LPs

MARTIN CARTHY, Landfall (Black Label Philips 6308049) M/M 20.00
M. CARTHY & D. SWARBRICK, Prince Heathen (Black Font. STL5529) M/M 20.00
KEITH CHRISTMAS, Brighter Day (Manticor K53563 + Inner sleeve) EX/M 12.50
AYNSLEY DUNBAR Retaliation, Same (Liberty LBS83154E) EX/EX 95.00
BILLY ECKSTINE, My Way (Tamla TML11046) EX/M 35.00
DUANE EDDY, $1,000,000 Worth Of Twang (London HAW2325) EX/M 15.00
DUANE EDDY, Dance With The Guitar Man (RCA RD7545) EX/EX 9.50
DUANE EDDY, Have Twangy Guitar Will Travel (Lon. HAW2160) EX/EX 17.50
FAIRPORT CONVENTION, Liege & Lief (Pink Island ILPS9115) EX/M 120.00
JULIE FELIX, Julie Felix (Decca LK4626) EX/M 15.00
GASOLINE BAND, Gasoline Band (Cube HIFLY9) M/M 150.00
JOHN HAMMOND, Best Of (Vanguard VSD11/12, 2LP) M/M 12.50
RAY HILDEBRAND, Special Kind Of Man (Myrrh MST6508) M/M 12.50
BUDDY HOLLY, Reminiscing (Coral LVA9212) EX/EX 15.00
ISOTOPE, Illusion (Gull GULP1006) EX/M 12.50
JACKSON HEIGHTS, King Progress (Scroll Charisma CAS1018) M/EX 55.00
JETHRO TULL, Benefit (Green Chrysalis ILPS9123) EX/EX 65.00
KING CRIMSON, In The Wake Of Poseidon (Orig. Pink Is. ILPS9127) EX/EX 175.00
ALEXIS KORNER, R&B From The Marquee Ace Clubs ACL1130) EX/EX 65.00
BARBARA LEWIS, It's Magic (Mono Atlantic 587002) M/M 40.00
MANFRED MANN, What A Mann (Fontana SFL13003) EX/EX 9.50
MOTT THE HOOPLE, The Hoople (CBS 60062 with Insert) M/EX 25.00
LITTLE ESTHER PHILIPS, Reflections Of C&W Greats (Ember CW103) EX/M 40.00
ALAN PRICE, A Price On His Head (Decca LK4907) M/M 17.50
REVELLERS, Again (Spin LP1703) M/M 25.00
TOM RUSH, Got A Mind To Ramble (Xtra 5053) EX/M 12.50
ROLLING STONES, 1965/70 (Italian Philips 6495098) EX/M 15.00
ROUTERS, Let's Go (W. Bros WM126) VG/EX 15.00
SCAFFOLD, L The P (Parl. PMC7077) EX/M 22.50
WHO, Meaty Beaty Big & Bouncy (Track 2406006, GF) M/M 15.00
JIMMY WITHERSPOON, There's Good Rockin' Tonight (Font. 6880052) EX/M 25.00

SET SALE

Write to: CLIVE AYER, 12 WILTSHIRE RD, ORPINGTON, KENT. BR6 0EY. Mob: 07796 685881. Email: keylayer@hotmail.com

ABC, 1982 World Tour Programme 1982/83 EX 15.00
AEROSMITH, Get A Grip Programme 1993 EX 15.00
DEXY'S MIDNIGHT RUNNERS, The Bridge Programme EX 25.00
D. PURPLE / GILLAN, Triple Trouble Live (3 disc CD Set) EX 25.00
ELO, BPI Award to D Arden for sales Out Of The Blue EX 8.00
HAWKWIND, Love & Peace Original 1973 Ballentine Poster EX- 295.00
GENESIS, Final ever concert Ticket, 02 Arena, 26.03.2022 Unused 125.00
LED ZEPPELIN, Mothership UK Promo Poster M 25.00
PINK FLOYD, 1974 DSOTM Programme VG 25.00
QUEEN, Greatest Hits Limited Edition Card Slipcase LP EX 125.00
RADIOHEAD, Amnesiac UK Promo Poster M 25.00
ROBBIE WILLIAMS, Sing When Winning 2000 Tour Mug M 15.00
RUSH, Farewell To Kings UK Tour Programme 1977 EX 50.00
SAXON, The Very Best Of Saxon 1979-1988 3 CD Set EX 9.00
SEX PISTOLS, Repro Seditionary T.Shirts EX 35.00
B SPRINGSTEEN, Born In The USA CD Box Set EX 19.00
YES / HAWKWIND / J PRIEST, Reading 1975 Programme EX 185.00

STAMP SETS from 12.00

AC/DC, Beatles, Bon Jovi, D. Purple, Doors, Dylan, L. Zep, Madonna, B. Marley, R.Stones, Led Zep, J Hendrix, P. Floyd, Santana, Robbie Williams, Oasis, Queen.

PHONE CARDS from 3.00

Abba, Beatles + Macca, Bowie, B Gees, B. Jovi, B*Witched, Boyzone, Back. S. Boys, Clapton, Cher, C Dion, Corrs, Dylan, Duran, D. Mode, Elvis, Elton, Estafan, Genesis, Kylie, Maiden, INXS, Mic' & Jan' Jackson, Kiss, Madonna, Michael, P Floyd, D Parton, Prince, Police, Queen + Freddie, D. Ross, Rob Williams, R. Stones, Cliff + Shadows, Rod, Spice. G., Quo, T. Turner, U2, Shania Twain, Will Smith… Dr Who, Friends, Titanic.

SET SALE

Write to: DAVE BACKHOUSE, 47 SEVENOAKS DRIVE, SUNDERLAND,SR4

9LS. Tel: 0191 534 3033. All LPs graded to Record Collector. Pay no more than £3.00 P&P for LPs. £2.00 for 7" & Box Sets. Records graded first.

BEATLES, With The Beatles (Green German Odeon 83568) EX/EX 30.00
BEATLES (Double White 033562, top opening Stereo, Blk inners & 4 photos, Poster, M for whole package, slight cover discolour, fair price) M 90.00
BLACK SABBATH, 4 (6360 071, EX w attached booklet, Vertigo swirl, fair price) EX 90.00
MARC BOLAN, You Scare Me To Death (w Biography, ERED 20) M/M 16.00
BILLY BRAGG, Live And Dubious (870306) M/M 12.00
JIM CAPALDI, Oh How We Danced (ILPS 9187) M/M 18.00
LEONARD COHEN, I'm Your Man (460642) M/M 14.00
DEEP PURPLE, In Rock (SHVL 777, Lam. GF, G+L Print, correct patents on inner sleeve) M/M 50.00
BOB DYLAN, Bringing It all Back Home (BPG 62515, Mono) EX/EX 30.00
FLEETWOOD MAC, Then Play On (RSLP 9000, Steamboat lbl, record M, sleeve EX but wear on spine) M/EX 60.00
HALLIARD, It's The Irish In Me (SOC 1058) M/M 15.00
IDLE RACE, Birthday Party (SLS 50381) M/M 14.00
LED ZEPPELIN, III (Red/Maroon, rotating GF wheel sleeve, Do what thou wilt on run-off, Prod. By Jimmy Page, cat. no. 2401002 on lbl, record EX, NrM, cover same) NrM 150.00
NICO, Desert Shore (K44102) M/M 25.00
McCARTNEY (PCS 7102) EX/EX 25.00
MEDICINE HEAD, Heavy On The Drum (Dan 8005, M record w insert, slight damage on sleeve, ¼ tape mark) M 50.00
YOKO ONO, Fly (Dbl, SAPTV 101/102, no Posters) M/M/M 50.00
QUEEN, Night At The Opera (Embossed EMTC 103) M/EX 50.00
JACKIE DE SHANNON, Jackie (K40396) M/EX 10.00
STEELEYE SPAN, Hark The Village Wait (SF 8113) M/EX 20.00
WEDDING PRESENT, Saturnalia (2 x 10" vinyl) M/M/M 20.00
WINGS, Red Rose Speedway (PCTC 251 w Bklt, record M, slv also except slight indentations on front) M 75.00
WINGS, Venus And Mars (PCTC 254, Posters + Stickers, lovely package) AIIM 40.00
THE STONE ROSES (CD Box Set, 2 CDs + 1 DVD) AIIM 13.00
UNDERTONES (CD Box Set, 12 PS CD, all package M) AIIM 15.00
FOUR TOPS (EP, Mono TME 5012) EX/EX 15.00
MIRACLES, I'm The One You Need (TM 584) EX/EX 12.00
MIKE OLDFIELD, Pictures In The Dark (inc. free Sing The Records in Dbl slv) AIIM 10.00
JOHN OTWAY, Frightened & Scared (PS, apparently rare, only 3 pressings made. Rated £50.00 in RC, purchase info on back, I ask £40, record M, sleeve EX) M/EX 40.00 SET

SALE LIST

Write to: PAUL BAILEY, 9 HAYWARDS COURT, ARMORY LANE, OLD PORTSMOUTH, HAMPSHIRE, PO1 2PH. Tel: 023 92839457. Mobile: 07805685198. Email: paulbailey827@btinternet.com Postage: 45s £3.50, LPs £5.00.

45 KEITH RELF, Mr. Zero (Col. DB 7920) EX 45.00
45 MARMALADE, I See The Rain (CBS 2948) EX 20.00
45 CLAYTON SQUARE, Come And Get It (Decca F12250) VG 25.00
45 CAT'S EYES, I Thank You Marianne (Deram DM209) EX 20.00
45 KALEIDOSCOPE, A Dream For Julie (Font. TF 895) EX 80.00
45 YARDBIRDS, Good Morning Little Schoolgirl (DB 7391) VG 30.00
45 MICKEY FINN & THE BLUE MEN, Pills (Oriole CB-1927) EX 60.00
45 LEADERS, Night People (Font. TF 602) EX 10.00
45 FIRST GEAR, The "In" Crowd EX 45.00
45 WHO, Happy Jack (Reaction 591010) EX 30.00
45 STRANGELOVES, Cara-Lin (Immed. IM 007) EX 30.00
45 CARAVAN, Love To Love You (Decca F23125) EX 20.00
45 WE TALKIES, I Wanna Walk In Your Sun (CBS 202245, Demo) EX 30.00
45 SHANGRI-LAS, Long Live Our Love (Red Bird RB10 048) EX 30.00
45 SHANGRI-LAS, He Cried (Red Bird RB10 053) EX 30.00
45 SHANGRI-LAS, Train From Kansas City (Philips 6051 027) EX 50.00
45 SWINGING BLUE JEANS, Crazy About My Baby (HMV POP 1477) 15.00
45 JOHNNY KIDD, Please Don't Touch (HMV POP 615) EX 25.00
45 JOHNNY KIDD, Restless (HMV POP 790) EX 25.00
45 JOHNNY KIDD & PIRATES, Shakin All Over (HMV POP 753) EX 25.00
45 POETS, Call Again (Immediate IM006) EX 150.00
45 TOP TOPHAM, Christmas Cracker (Blue Horiz. 57-3170) EX 30.00

45 JASON CREST, Turquoise Tandem Cycle (Philips BF 1633) EX 100.00
45 SORROWS, You've Got What I Want (Piccadilly 7N. 35277) EX 35.00
45 PREACHERS, Hide In My Soul (Rare Col DB 7680) EX 90.00
45 ZOMBIES, Is This The Dream (Decca F12296) EX 25.00
45 UGLY'S, A Good Idea (Pye 7N 17027) EX 25.00
45 BYSTANDERS, 98.6 (Piccadilly 7N 35363) EX 30.00
45 CHEYNES, Respectable (Col. DB 7153) 90.00
45 SAM COOKE, Send Me Some Lovin' (RAC 1327, Rare Demo) EX 65.00
45 THE WEB, Baby Won't You Leave Me Alone (Deram DM217) EX 20.00
45 LOVELY LORETTA, Lovely Loretta (Font. TF 955) EX 15.00
45 NIRVANA, Stadium (Philips 6006 166) EX 25.00
45 ELECTRIC PRUNES, Get Me To The World On Time (Reprise RS 20564) EX 35.00
45 ELECTRIC PRUNES, The Great Banana Hoax (Reprise RS 20607) EX 45.00
45 MONTANAS, Ciao Baby (Pye 7N 17282 Demo) EX 30.00
45 U.F.O., Come Away Melinda (Beacon BEA 165) EX 45.00
45 CHEROKEES, Dig A Little Deeper (Col. DB 7704) EX 45.00
45 SYN, 14 Hour Technicolour Dream (Deram DM 145) EX 100.00
45 GLENDA COLLINS, If You Gotta Pick A Baby (HMV POP 1233) EX 70.00
45 PRETTY THINGS, Private Sorrow (Col. DB 8494) EX 75.00
45 PRETTY THINGS, Don't Bring Me Down (Font. TF 503) EX 25.00
45 TOMORROW, My White Bicycle (Parl. R5597) EX 80.00
45 KIPPINGTON LODGE, Shy Boy (Parl. R 5645) EX 60.00
EP MARVIN GAYE, Marvin Gaye (Tamla Motown TME 2016) EX/EX 60.00
EP ZOMBIES, Zombies (DFE 8598) EX/EX 80.00
EP WAYNE FONTANA, Walking On Air (Font. TE 17453) EX/EX 30.00
EP WAYNE FONTANA, Road Runner (Font. TE 17453) EX/EX 30.00
EP BUDDY HOLLY, No. 2 (Brunswick OE 9457) EX/EX 40.00
EP CRISPIAN ST, PETERS, Almost Persuaded (Decca DFE 8678) EX/EX 45.00
EP GENE VINCENT, If You Want My Lovin' (Capitol EAPI 20173) EX/EX 50.00
EP GENE VINCENT, Record Date (Capitol EAP1 1059) EX/EX 65.00
EP PRETTY THINGS, Pretty Things (Font. TE 17434) EX/EX 40.00
EP PRETTY THINGS, On Film (Font. TE 17472) M/M 125.00
EP PRETTY THINGS, Rainin' In My Heart (Font. TE 17442) EX/EX 50.00
EP SWINGING BLUE JEANS, Shake (HMV 7EG 8850) EX/EX 50.00
EP CLIFF BENNETT, We're Gonna Make It (Parl. GEP8955, stunning copy) M/M 80.00
EP WHO, Ready Steady Who (Reaction 592 001) EX/EX 45.00
EP JAY & AMERICANS, Come A Little Bit Closer (Utd. Artists UEP 1003) EX/EX 40.00
EP CRYSTALS, Da Doo Ron Ron (Lond REU 1381) EX/EX 50.00
EP HOLLIES, In The Hollies Style (Parl. GEP 8934) EX/EX 60.00
EP HOLLIES, Same (Parl. GEP 8909) EX/EX 60.00
EP BYRDS, The Times They Are A-Changing (CBS EP6060) EX 40.00
EP CHRIS FARLOWE, In The Midnight Hour (Immed. IMEP 001) EX/EX 40.00
LP HUMBLE PIE, As Safe As Yesterday (Immd. IMSP 025) EX/EX 65.00
LP ROCKIN BERRIES, Life Is A Bowl Of Berries (Piccadilly NPL 38022, nice copy) EX/EX 45.00
LP BEATLES, Abbey Road (PCS 7088 Misaligned Logo) EX/EX 70.00
LP HONEYCOMBS, Honeycombs (Pye NPL 18097 Nice Copy) EX/EX 60.00
LP SPOOKY TOOTH, It's All About (Island Black Eye Logo ILPS 9080) EX/EX 75.00
LP BILLY FURY, I've Got A Horse (Decca Red Unboxed LK 4677) EX/EX 45.00
LP GENE VINCENT, Crazy Times (Capitol T1342) EX/EX 45.00
LP TYRANNOSAURUS REX, Prophets, Seers & Sages (Reg. Zon. SLRZ 1005) EX/EX 70.00
LP TYRANNOSAURUS REX, Unicorn (Regal Zon. SLRZ 1007) EX/EX 70.00
LP PACIFIC GAS & ELECTRIC, Self Titled (CBS 63822) EX/EX 30.00
LP BYRDS, Dr Byrds & Mr Hyde (CBS 63545) EX/EX 40.00
LP CREAM, Fresh Cream (Reaction 594001) EX/EX 50.00
LP PAUL BUTTERFIELD BLUES BAND, East-West (Elektra EKL-315) EX/EX 45.00
LP GENE VINCENT, The Day The World Turned Blue (Kama Sutra 2316 005) EX/EX 35.00
LP SPOOKY TOOTH, It's All About (Island Black Eye Logo ILPS 9080) EX/EX 120.00
LP WEB, Fully Interlocking (Deram SML 1025) EX/EX 125.00
LP AYNSLEY DUNBAR RETALIATION, Dr Dunbar' S Prescription (Lib. Blue LBS 83177) EX/EX 90.00
LP FLEETWOOD MAC, Self Titled (Blue Horizon 7-63200) EX/EX 75.00
LP WARM DUST, Peace For Our Time (Trend 6480 001) EX/EX 95.00
LP BEACH BOYS, Summer Days (Capitol T2354, nobc) EX/EX 35.00
LP BEATLES, Help! (Parl. Y/B PMC 1255) EX/EX 30.00
LP TRAFFIC, Traffic (Island Black Eye Logo ILPS 9081) EX/EX 65.00
LP KINKS, Self Titled (Pye NPL 18096) VG/VG 40.00
LP KINKS, Kinda Kinks (Pye NPL 18112) VG/VG 45.00
LP HOLLIES, Butterfly (Parl. Y/B PCS 7039) EX/EX 80.00
LP CREAM, Disraeli Gears (Reaction 594 003) EX/EX 50.00
LP IF, If (Island ILPS 9129) VG/EX 45.00
LP ROLLING STONES, Big Hits (High Tide…) (Decca Grn Unboxed TXS 101) EX/EX 40.00
LP LOVE, Four Sail (Elektra EKS 74049, 1st Press) EX/EX 65.00
LP EDGAR BROUGHTON BRAND, Wasa Wasa (Harvest SHVL 757, No EMI logos) EX/EX 80.00
LP CHICKEN SHACK, Imagination Lady (Deram SDL 5) EX/EX 60.00
LP SCOTT WALKER, Scott 3 (Philips SBL 7882) EX/EX 45.00
LP JETHRO TULL, This Was (Island I Logo ILPS 9085) EX/EX 70.00
LP JETHRO TULL, Stand Up (Island Black Eye Logo ILPS 9103) EX/EX 95.00
LP EGG, The Polite Force (Deram SML 1074) EX/EX 150.00
2LP CANNED HEAT, Hooker & Heat (U.A. C164-82 767) EX/EX 45.00SET

SET SALE

Write to: R BLAKE, SOUTHACRE, TUNSTEAD ROAD, HOVETON, NORWICH, NR12 8QN. Tel: 01603 783218
Email: 2blakes13@gmail.com
POSTAGE: 45s & CDs £2.00 LPs and 12" £4.00.

45 HERB ALPERT, Tijuana Taxi (Pye Int. '64) EX 4.00
45 CLIFF RICHARD, Wired For Sound (EMI '81, noc) EX 4.00
45 DONALD PEERS, Please Don't Go (Columbia '68) EX 4.00
45 LOUISE CORDET, I'm Just A Baby (Decca '62) EX 10.00
45 ELVIS COSTELLO, Good Year For The Roses (Beat '81) EX 10.00
45 McGUINESS FLINT, When I'm Dead And Gone (Capitol '70) EX 5.00
45 BLUE ZOO, Love Moves In Strange Ways (Magnet '81) VG 5.00
45 PONI TAILS, Born Too Late (HMV '58) EX 10.00
45 PETULA CLARK, Thank You (Pye '64, wol) EX 5.00
45 TOTO, Africa (CBS '82, PS) EX 6.00
45 JAMIE KENT, A Child's Prayer (Sonet '76) VG 4.00
45 LULU, To Sir With Love (Columbia/Singapore) EX 10.00
45 OTTAWAN, D I S C O (Carrera '79) EX 4.00
45 HAPPENINGS, Lullaby In The Rain (Jubilee / US '71, noc) EX 5.00
45 10CC, The Things We Do For Love (Mercury '76) EX 5.00
45 BEATLES, A Hard Day's Night (Parlophone '64) EX 20.00
45 FRANK IFIELD, Nobody's Darlin' But Mine (Columbia '63) EX 5.00
45 PROCOL HAREM, A Whiter Shade Of Pale (PS, noc, Deram/Japan '68) EX 15.00
45 WIZZARD, This Is The Story Of My Love (Warner Bros. '74) EX 5.00
45 LEN BARRY, 1-2-3 (Brunswick '65, noc) VG 8.00
45 ELVIS COSTELLO, Watching The Detective (Stiff '72) EX 10.00
45 CHAS & DAVE, Diddlum Song (Bunce '87, PS, wol) EX 5.00
45 JIM REEVES, Distant Drums (RCA '66) EX 4.00
45 JAMES BROWN, Ain't It Funky Now (King / US, noc) EX 10.00
45 INNOCENTS, A Fine Fine Bird (Columbia '63, Demo) EX 20.00
45 ROSE ROYCE, Do Your Dance (Whitfield '77) EX 5.00
45 MADONNA, Dear Jessie (Sire '89, PS) VG 7.00
45 CHIEFTAINS, Wabash Cannonball (RCA '82) EX 8.00
45 SHADOWS, The War Lord (Columbia '65) EX 10.00
45 DESMOND DEKKER, It Miek (Pyramid '69, noc) EX 5.00
45 ROLLING STONES, Little Red Rooster (Decca '64) EX 12.00
45 LEO SAYER, More Than I Can Say (Chrysalis '80, noc) EX 4.00
45 BILL HALEY, Spanish Twist (London '61) EX 15.00
45 CONTOURS, Just A Little Misunderstanding (Tamla Motown '66) EX 15.00
45 BOBBY DARIN, Clementine (London '59) VG 6.00
45 FREDDIE SCOTT, I Shall Be Released (Probe / ABC / US, noc) EX 10.00
45 DON PARTRIDGE, Rosie (Columbia '68) EX 6.00
45 BYRDS, All I Really Want To Do (CBS '65) EX 8.00
45 SPANDAU BALLET, To Cut A Long Story Short (Chrysalis '80) EX 4.00
45 THE TAMS, Hey Girl Don't Bother Me (Reissue, Probe) EX 6.00
EP KIRBY STONE, Four Baubles Bangles & Beads (Philips '58) EX 10.00
EP ACKER BILK, Four Hits & A Mister (Columbia '61) EX 10.00
EP KAYE/ARMSTRONG, The Five Pennies Part 3 (London '58) VG 10.00
EP RAY CHARLES, What'd I Say (London '61) EX 20.00
EP LITTLE RICHARD, Little Richard Vol. 1 (No PS, Gold London '57 Tri) VG 40.00
12" INNER CITY, Good Life (IO, PS) EX 7.00
12" ALTERN 8, Hypnotic ST 7 + 3 (Koolkat '92, PS) EX 10.00
12" SHIRLEY LEWIS, Realistic + 2 (A&M, PS) EX 10.00
12" DAN REED, Network Get To You (Mercury '88, PS) EX 6.00
12" GRATEFUL DEAD, Touch Of Grey (Arista) EX 10.00
LP GEORGE SHEARING, The Shearing Touch (WRC) EX 10.00
LP SHAUN CASSIDY, Born Late (Warner Bros / US, GF) EX 10.00
LP O N JOHN, Same (Pye Int. '71) VG 10.00
LP NANCY SINATRA, Country My Way (Reprise '67) EX 20.00
LP GEORGE HARRISON, Extra Texture (Apple '78) EX 30.00
CD CRYSTAL GAYLE, 20 Love Songs (MFP '91) EX 12.00
CD CLIFF RICHARD, Stronger (EMI '89) EX 8.00
2CD HANK WILLIAMS, 40 Greatest Hits (+ Booklet, Polydor '88) EX 15.00
CD ELLA FITZGERALD, Sing Me A Swing Song (MC '95) EX 15.00
2CD PATSY CLINE, Crazy Dream (+ Booklet, Sundown '93) EX 20.00

SET SALE – 50s + 60s + 70s

Write to: CHRISTOPHER CLIFFORD, 1 ROSEVEARE RD, GROVE PARK, LONDON, SE12 9RX. Tel: 0208 8516508 or Mob: 07411 395037.

LP FREDDIE HUBBARD, Backlash (1967, Atlantic SD 1477) EX/EX 10.00
LP ELVIS PRESLEY, Rock 'n' Roll No. 2 (RCA Victor SF 7528) EX/EX 10.00
LP ELVIS PRESLEY, US Male (RCA CDS 1150) EX/EX 10.00
LP ELVIS PRESLEY, Easy Come Easy Go (RCA 1146) EX/EX 10.00
LP ELVIS PRESLEY, Separate Ways (RCA 1118) EX/EX 10.00
LP ELVIS PRESLEY, Pictures Of (RCA HY 1023) EX/EX 10.00
LP ELVIS PRESLEY, Roustabout (RCA INTS 5110) EX/EX 10.00
LP ELVIS PRESLEY, Blue Hawaii (RCA SF 8145) EX/EX 10.00
LP ELVIS PRESLEY, Gold Records (RCA SF 7924) EX/EX 10.00
LP ELVIS PRESLEY, Rock 'n' Roll No. 1 (RCA SF 8233) EX/EX 10.00
LP ELVIS PRESLEY, Gold Records (RCA SF 7630) EX/EX 10.00
LP ELVIS PRESLEY, King Creole (RCA SF 8231) EX/EX 10.00
LP ROLAND SHAW, James Bond In Action (1967, Decca 4125) EX/EX 10.00
LP PAUL McCARTNEY, Ram (1971, Apple PAS 10003) EX/EX 10.00
LP GEORGE BENSON QUARTET, It's Uptown Columbia USA Orig.) EX/EX 10.00
LP MOOD MUSIC LIBRARY (1976, C. Brull Ltd. CBW668) EX/M 10.00
LP COCO BRIAVAL QUARTET, Lazy Night In Paris (Polydor 236558) EX/EX 10.00
LP JOEY DEE & STARLIGHTERS, Hitsville (USA Orig. Jubilee 8000) EX/EX 10.00
LP BUDDY KNOX, JACK SCOTT + 2 (Live In London 1977, Harvest) M/M 10.00
LP CLIFF RICHARD, Move It (1985 Pic disc, Denmark) M 10.00

SET SALE - LPs

Write to: MARTIN CURRELL, 31 FRONT STREET, PRESTON, NORTH SHIELDS, NE29 9LH. Tel: 0191 2570710.

LP WANDA JACKSON, Salutes Country Music Hall Of Fame (Capitol ST2606) EX 10.00
LP HAMISH IMLACH, Scottish Sabbath (German, Signed, Autogram) EX 10.00
LP IAN MACINTOSH, Encore (Signed, Dara MPH010) EX 10.00
LP COUNTRY GAZETTE, From The Beginning (Sunset SLS 50414) EX 6.00
LP TERRY LIGHTFOOT, One Night Stand (Signed, Windmill WMD 201) EX 5.00
LP HOWARD ROMSEYS LIGHTHOUSE ALLSTARS, Vol. 6 (Contemporary LA Cross) EX 10.00

SET SALE

Write to: ZOE DUNNE, 98 DINMORE AVENUE, BLACKPOOL, LANCS., FY3 7QN. Tel: New number! 07437 810997.
No texts. P&P: UK First
£1.50 then 50p thereafter. Rep. Of Ireland add £4.00 per item please. Payments to Patrick Dunne. All items carry a money back guarantee.

6CD DIRE STRAITS, Six albums 1978-1991 (Box – add £3 P&P) 8.00
CD NEW BOMB TURKS, Scared Strait 5.00
CD THE DWARVES, Are Young And Good Looking 5.00
CD BOB DYLAN, Best Of The Best 4.00
CD RAVEN, Stay Hard 5.00
CD PAUL McCARTNEY, All The Best 4.00
CD MANOWAR, Into Glory Ride 4.00
CD NEIL DIAMOND, Jonathan Livingston Seagull 4.00
CD MAMAS AND PAPAS, Very Best Of 4.00
CD MEAT LOAF, Welcome To The Neighbourhood 4.00
CD THE WHO, Pinball Wizard – The Collection 4.00
CD UK SUBS, Punk Rock Rarities (27 Tracks) 5.00
CD STIFF LITTLE FINGERS, No Sleep Till Belfast 5.00
CD THE SPECIALS, Same 4.00
CD JOHN MARTYN, Solid Air 4.00
CD GLEN CAMPBELL, The Hits 4.00
2CD MACHINE HEAD, Old 5.00
CD STATUS QUO, The Essential, Vol. 1 4.00
CD STATUS QUO, The Essential, Vol. 2 4.00
CD STATUS QUO, The Heavy Weather 4.00
CD THE SIMON AND GARFUNKEL COLLECTION 4.00
2CD MEGADETH, Youthanasia + Hidden Treasures 5.00

ORDER FOUR OR MORE ITEMS P&P FREE. UK ONLY.

CD PAUL YOUNG, The Singles Collection 4.00
CD ELLA FITZGERALD, A Tisket A Tasket 4.00
CD WINGS, Wings Greatest 4.00
CD GENESIS, Selling England By The Pound 4.00
CD MISFITS, Same 5.00
CD ROLLING STONES, Steel Wheels 4.00
CD ENO, Here Come The Warm Jets 4.00
CD SENSATIONAL ALEX HARVEY BAND, Best Of 4.00
CD GLADYS KNIGHT & PIPS, One More Lonely Night 4.00
CD SLIPKNOT, Same 4.00
DVD ENTER SHIKARI, Live At The Astoria 4.00
CD LYNYRD SKYNYRD, Greatest Hits 4.00
CD GRAND FUNK RAILROAD, Same 4.00
2CD GENESIS, The Hits 4.00
CD RUSH, Roll The Bones 4.00
CD SANTANA, Supernatural 4.00
CD JOE COCKER, Same 4.00
CD VAN HALEN, Balance 4.00
CD B.B. KING, Shake It Up And Go 4.00
CD RAINBOW, Rising 4.00
CD WISHBONE ASH, Pilgrimage 4.00
CD FLEETWOOD MAC, Tango In The Night 4.00
CD SIMON AND GARFUNKEL, Bridge Over Troubled Water 4.00
CD U.F.O., Best Of 4.00
CD JEFF BECK, Truth + Beck-ola 4.00
CD BOB DYLAN, Self Portrait 4.00

DOOM METAL. Plenty in stock. Wants S.A.E. please.

CD CELTIC FROST, To Mega Therion 5.00
CD FIREBALL MINISTRY, Ou Est La Rock 5.00
CD ANNIHILATOR, Criteria For A Black Widow 5.00
CD DARK ANGEL, Darkness Descends 5.00
CD DEATHORGAN, 9 To 5 5.00
CD THE OBSESSED, Incarnate 5.00
CD IMMOLATION, Failures For Gods 5.00
CD WITCHCRAFT, Same 5.00
CD DIMMU BORGIR, Spiritual Black Dimensions 5.00
CD THE HIDDEN HAND, Devoid Of Colour 5.00
CD DECAPITATED, Organic Hallucinosis 5.00
CD SOURVEIN, Will To Mangle 5.00
CD SAINT VITUS, Heavier Than Thou 5.00
CD ACID KING, Same 5.00
CD NILE, In Their Darkened Shrines 5.00

PUNK / OI! / NEW WAVE

Write to: ELISTA, 157 COMMON RISE, HITCHIN, SG4 0HS, UK. wwwelistarec.com Tel: (07802) 956315. Shipping at customer's risk, insurance extra:
7" First 4 £2.40 LP First 6 £4.00 INLAND
To pay by card please use the shopping cart on the website, shipping may be slightly different.

TAPE K-9 SNIFFIES, Dehydration Guys (orig. 6-trk from 2012) M/M 11.50
LP ICONS OF FILTH, Not On Her Majesty s Service (2021 remast.) NEW 18.00
7" INDIAN DREAM, Well Are You Happy Now EP (1987 4-trk in foc) EX/EX 16.00
LP INSTIGATORS, 1993 Demo N Live (2021 Polish iss. Orange v) NEW 19.00
LP LEATHERFACE, Mush (2021 remast. diff. cover White v. + biog.) NEW 22.00
LP LEFT FOR DEAD, Mass Media Distortion (2013 album + f/o pic ins) NEW 12.50
LP LEFT FOR DEAD, Humanity (2020 album + Pic / Lyric inner) NEW 12.50
7" IRON CROSS, Hated & Proud (Grey marb. v + LS, unoff. 6-trk EP) EX/EX 20.00
LP I WALK THE LINE, Desolation Street (2006 album + L/S) M/M 9.00
7" IMPACT, Punk Christmas + 2 (Cyanide Rec '83) VG/EX 40.00
12" INCOGNITO ROCKERS, Kiss It + 3 (Mystic Rec. 1984 + L/S) EX/EX 10.00
LP INFA RIOT, Old & Angry (2017 GF album on Randale) M/M 15.00
LP INFEZIONE, Chiediti il Perche (+ Photo / Lyr inner + Poster) VG/VG 25.00
LP INKWIZYCJA, Na Wlasne Podobienstwo (+L/S, late 80s Polish HC) EX/M 10.00
TAPE INSTIGATORS, Troubled Times (USA Radio Broadcast from 1988) M/M 40.00
7" INSTIGATORS, Live In Denmark EP (US Doug Moody Productions) M/M 9.00
LP INTERTERROR, Sublevacion (TONTO 1, 2001 retro comp. thing) VG/M 10.00
LP JESUS COULDN'T DRUM, Er... Something About Cows (Lost Moment) EX/EX 10.00
LP THE KEYS, The Keys Album (A&M, 1981 album + band photo) EX/EX 50.00
LP KLASSE KRIMINALE, Electric Caravanas (+ L/S, 1999 album) EX/M 12.00
LP KOHU-63, Sotaa 81/82 (retro comp of Poko Rec stuff (German iss.) M/M 10.00
LP LAST RESORT, Kings Of The Jungle (LINK LP045) VG/VG 17.00
2LP LAST ROUGH CAUSE, Subculture (2014 album, GF) M/M 20.00
12" LEITMOTIV, Big Money + 2 (Ediesta Rec. 1986) EX/EX 10.00
LP THE LIVING END, The Picture That Came With The Frame (1987 album) EX/M 15.00
12" THE LIVING END, If You Still Believe (+ L/S 1986 6 trk) VG/EX 20.00
LP LIZGIZZAD, Faith Hope & Poverty (1-sided white v., Ltd. 4-trk) VG/EX 7.00
MLP LOMPOC COUNTY SPLATTERHEADS, The Filthy Mile (+ L/I + cartoon) EX/M 15.00

LP LUDICHRIST, Immaculate Deception (1986 album + L/I)VG/EX 8.00
LP LURKERS, Fulham Fallout (BEGA 2) M/M 35.00
LP PETE STRIDE & JOHN PLAIN, New Guitars in Town (+ P/I) M/M 8.00

SET SALE

Write to: DANNY GLOVER, 10 POMONA CLOSE, CONGLETON, CW12 4FW Tel: 01260 280146. Mob: 07576745245. Email: dannymarieglover@yahoo.co.uk

P&P: 45s/EP £2.00 LPs £5.00. Covers graded 1st.

EP DEL SHANNON (Rare Mispressed French 1st Press, '62 plays The Snake (Maximilian) Not Jody, Hard To Find, London 10095) EX/EX 50.00
EP HOUSTON WELLS, Just For You ('62 Parl. 8878) VG/VG 25.00
EP ELVIS, Jailhouse Rock ('58 RCA RCX 106) EX/VG 20.00
45 BILLY FURY, Beyond The Shadow Of A Doubt ('67 Parl. 5658)VG 20.00
45 SKEETER DAVIES, The End Of The World ('63 RCA Victor 1328) EX 7.00
45 MARVIN GAYE, Can I Get A Witness ('63 Original USA Tamla 54087) EX 30.00
45 LESLEY GORE, It's My Party ('63 Mercury 1205) EX 10.00
45 KINKS, You Really Got Me ('64 Pye 15673) EX 10.00
45 KINKS, All Day And All Of The Night ('64 Pye 15714) EX 10.00
45 MARVELETTES, Beechwood (4-5789 Rare Original '62 USA Tamla 54065) EX 40.00
45 MIRACLES, You Really Got A Hold On Me ('62 Orig. USA Tamla 54073) VG 25.00
45 NASHVILLE TEENS, Tobacco Road ('64 Decca 11930) EX 8.00
LP CLIFF RICHARD/DRIFTERS, Cliff ('59 1st Album, Col 33 SX 1147) VG/EX 20.00
LP DAVID BOWIE, The World Of David Bowie ('70 Decca SPA 58) EX/EX 20.00
LP FORTUNES, 1st Album ('65 Rare Stereo SKL 4736) NM/NM 40.00
LP KETTY LESTER, Love Letters ('63 1st Album London 2455)EX/VG 35.00
LP MIRACLES, Live On Stage ('63 (Not Released In UK) USA Tamla 241) EX/EX 50.00
LP LEO SAYER, Endless Flight ('76 Chrysalis 1125) EX/NM 15.00
LP TROGGS, From Nowhere ('66 Fontana 5335) EX/EX 35.00
LP VARIOUS, Just For You ('64 (Filmscore) Red Decca LK4620)EX/EX20.00
LP VARIOUS, Its Trad Dad ('62 (Sound Track) Col 33 SX 1412)VG/VG 18.00
3LP BEATLES, Anthology 1 (GF, '95 Apple PC SP 727)EX/NM/NM/NM 40.0

SAM HOBDEN RECS. (Est. 1984)

Write to: SAM HOBDEN, CHURCH FARM, COWBEECH, HAILSHAM, EAST SUSSEX, BN27 4JH. Tel / Fax: Herstmonceux (01323) 832595. No quibble money back guarantee. Covers graded first where applicable. All UK originals unless stated.
P&P extra (at cost). 45s/EPs: £2.00. LPs: £4.00. Three or more records P&P free of charge UK and Europe.

45 LITTLE BOB STORY, All Or Nothing (Mercury 6007 141 + pub. sh) M 6.00
LP CARL STORY, Might Close To Heaven (US Starday SLP219, reissue) EX/M 10.00
LP STORYVILLE STOMPERS, Dixieland Jazz (Windmill WMD 167)EX/M10.00
45 LALLY STOTT, Chirpy Chirpy Cheep Cheep (Philips 6025 013)VG 6.00
45 WALLY STOTT, The Unforgiven (Pye 7N.15271) EX 6.00
LP WALLY STOTT, Christmas By The Fireside (Pye Nixa NPL 18038) EX/EX 10.00
LP WALLY STOTT, Chorale In Concert (Philips LPS 16000) EX/EX 10.00
45 ST. PAUL'S CATHEDRAL CHOIR, My Way (Different HAVE 15)M 6.00
45 ST. PAUL'S CATHEDRAL BOYS CHOIR, Silent Night (Charisma 376, PS) EX/M 6.00
45 CRISPIAN ST. PETERS, You Were On My Mind (F12287) (US Jamie/EX/7.00) EX 6.00
45 CRISPIAN ST. PETERS, The Pied Piper (Decca F 12359) VG 6.00
45 CRISPIAN ST. PETERS, Changes (Decca F 12480) EX 12.00
45 CRISPIAN ST. PETERS, Almost Persuaded (Decca F 12596)EX 8.00
45 CRISPIAN ST. PETERS, You Were On My Mind / TRAXTER-G.Fever (Imm. IMS 107) M 6.00
LP STRAIGHT EIGHT, No Noise From Here (Eel Pie EPRP 001)EX/M 12.00
45 GEORGE STRAIT, Love Without End, Amen (MCA 1468, PS)EX/M 6.00
45 NICK STRAKER BAND, A Walk In The Park (Pinnacle PIN 1) M 6.00
45 PETER STRAKER, Hands Of Doctor Teleny (RCA 2163) M 6.00
45 PETER STRAKER, We Were (RCA 2468) (EX/Promo/6.00) M 6.00
45 PETER STRAKER, From The Underworld (RCA LPBO 5011) EX 7.00
45 PETER STRAKER, Ragtime Piano Joe (EMI 2700) M 8.00
LP STRANDS POP ORCHESTRA, Lawrence Of Arabia (Summit ATL4121) EX/EX 10.00
45 STRANDSMEN, Only Love Can Break A Heart (Philips BF 1524, Promo) EX 6.00
45 BILLY STRANGE, Thunderball (US GNP Crescendo GNP 365, Promo) M 6.00
LP BILLY STRANGE, Great Western Themes (London ZGL 104) EX/EX 10.00
45 STRANGELOVES, Cara-Lin (Immediate IM 007) VG 15.00
45 STRANGLERS, Peaches (U. Artists UP 36248) M 6.00
45 STRANGLERS, Something Better Change (U. Arts UP 36277, PS) EX/M 6.00
45 STRANGLERS, 5 Minutes (United Artists UP 36350) M 6.00
45 STRANGLERS, Walk On By (United Artists UP 36429, PS)EX/EX 6.00
45 STRANGLERS, Duchess (United Artists BP 308, PS) EX/EX 6.00
45 STRANGLERS, Thrown Away (Liberty BP 383, PS) EX/EX 6.00
45 STRANGLERS, Golden Brown (Liberty BP 407, PS) EX/EX 6.00
45 STRANGLERS, Strange Little Girl (Liberty BP 412, PS) EX/EX 6.00
45 STRANGLERS, European Female (Epic EPC A 2893, PS) EX/M 6.00
45 STRANGLERS, No Mercy (CBS GA 4921, PS) EX/EX 6.00
45 STRANGLERS, Let Me Down Easy (CBS 6045, PS) EX/EX 6.00
45 STRANGLERS, Nice Is Nice (Epic 650055 7, PS) EX/M 6.00
45 STRANGLERS, Big In America (Epic HUGE I, PS) EX/M 6.00
45 STRANGLERS, Always The Sun (Epic SOLAR I, PS) EX/EX 6.00
45 STRANGLERS, Shakin' Like A Leaf (Epic SHEIK I, PS) EX/M 6.00
45 STRANGLERS, All Day And All Of The Night (Epic VICE 1, PS, mol) EX/M 6.00
45 STRANGLERS, 96 Tears (Epic TEARS 1, PS) EX/M 6.00
LP STRANGLERS, IV (United Artists UAG 30045) EX/EX 15.00
LP JOCK STRAPP ENSEMBLE, Rugby Songs, Vol. 2 (Surprise ILP1012) EX/EX 10.00
45 STRAWBERRY SWITCH BLADE, Trees And Flowers (HAP 001)M 6.00
45 STRAWBERRY SWITCH BLADE, Go Away (Korova SAM 240) M 6.00
45 STRAWBERRY SWITCH BLADE, Since Yesterday (Korova KOW 38, PS) EX/EX 6.00
45 STRAWBERRY SWITCH BLADE, Let Her Go (Korova KOW 39, PS) EX/EX 6.00
45 STRAWBS, Lay Down (A&M AMS 7035) EX 6.00
45 STRAWBS, Part Of The Union (A&M AMS 7047) EX 6.00
45 STRAWBS, Shine On Silver Sun (A&M AMS 7082) M 6.00
LP STRAWBS, Deadlines (Arista SPART 1036, GF) EX/EX 10.00
45 STRAY CATS, Rock This Town (Arista SCAT 2, PS) EX/EX 6.00
45 STRAY CATS, Stray Cat Strut (Arista SCAT 3, PS) EX/M 6.00
LP STRAY CATS, Rant 'n' Rave (Arista STRAY 3 + inner sleeve)EX/EX 10.00
45 STRAY DOG, Speak Of The Devil (Manticore K 13502) M 6.00
LP BILLY STRAYHORN ORCHESTRA, Live (Roulette SRCP 3001)EX/M 10.00
45 STREAMLINERS & JOANNE, Frankfurter Sandwiches (Columbia DB4689) EX 6.00
LP STREET SOUNDS 19, Various Artists (S. Sounds 19, GF + inserts) EX/EX 10.00
45 STREETWALKERS, Daddy Rolling Stone (Vertigo 6059 144)EX 6.00
LP STREETWALKERS, Red Card (Vertigo 9102 010 + inner sleeve) EX/EX 10.00
LP STREETWALKERS, Vicious But Fair (Vertigo 9102 013 + in. slve) EX/M 10.00
45 DANNY STREET, Little People - Big World (CBS 4305, Promo) EX 6.00
45 DANNY STREET, Birds An' Bees An' Things (Rediffusion LML 205) M 6.00
45 MEL STREET, Lovin' On Back Streets (US Metromedia MC 901) M 6.00
45 MEL STREET, Guilty As Sin (US G.R.T 116) EX 6.00
45 STREETBAND, Toast (Logo GO 325) EX 6.00
45 STREETS AHEAD, No Other Love (Decca F 13781, Promo) M 6.00
45 BARBRA STREISAND, People (CBS AAG 223) EX 6.00
45 BARBRA STREISAND, Second Hand Rose (CBS 202025) EX 6.00
45 BARBRA STREISAND, Love Theme, A Star Is Born (CBS 4855) EX 6.00
45 BARBRA STREISAND, Memory (CBS BARB 1) M 6.00
45 BARBRA STREISAND, Woman In Love (CBS 8966) EX 6.00
45 BARBRA STREISAND, Left In The Dark (CBS 4754, PS) EX/EX 6.00
45 BARBRA STREISAND, Somewhere (CBS 6707, PS) EX/M 6.00
45 B. STREISAND/DON JOHNSON, Till I Loved You (CBS BARB 2, PS) EX/M 6.00
LP BARBRA STREISAND, People (CBS BPG 62464) EX/EX 10.00
LP BARBRA STREISAND, My Name Is Barbra (CBS SBPG 62534) EX/EX 10.00
LP BARBRA STREISAND, My Name Is Barbra, Two (CBS BPG 62603) EX/M 10.00
LP BARBRA STREISAND, Greatest Hits (CBS 63921) EX/M 10.00
LP BARBRA STREISAND, Stoney End (CBS 64269) EX/M 10.00
LP BARBRA STREISAND, The Way We Were (CBS 69057) EX/M 10.00
LP BARBRA STREISAND, Butterfly (CBS 69079, GF) EX/M 10.00
LP BARBRA STREISAND, Lazy Afternoon (CBS 69172, GF) EX/M 10.00
LP B.STREISAND/K.KRISTOFFERSON, Star Is Born (CBS 86021, GF + insert) EX/M 10.00
LP BARBRA STREISAND, Superman (CBS 86030 +insert & in. sleeve) EX/EX 10.00
LP BARBRA STREISAND, Guilty (CBS 86122, GF + inner sleeve) EX/M 10.00
LP BARBRA STREISAND, Love Songs (CBS 10031) EX/M 10.00
LP BARBRA STREISAND, Emotion (CBS 86309 + inner sleeve)EX/M 10.00
LP BARBRA STREISAND, The Broadway Album (CBS 86322 + inner slv) EX/M 10.00
EP JIMMY STRICKLAND, BOB STRACK, JIM CHRISS, C & W (Range JRE 7001) EX/M 7.00
45 STRING-A-LONGS, Wheels (London HLU 9278) EX 6.00
45 STRING-A-LONGS, Panic Button (London HLU 9354) M 7.00
45 STRING-A-LONGS, Should I (London HLU 9394) EX 7.00
45 STRING-A-LONGS, Scottie (London HLU 9452) EX 7.00
45 STRING-A-LONGS, Sunday (London HLD 9535) EX 10.00
EP STRING-A-LONGS, String A Long With (London REU 1322)EX/EX 25.00
LP STRING-A-LONGS, Pick A Hit (US Warwick W 2036) EX/VG 10.00
LP STRING-A-LONGS, Matilda (US Dot DLP25463) EX/VG 10.00
LP STRINBEAN, Me And My Old Crow (US Nugget NRLP-102)EX/M 10.00
45 STRING DRIVEN THING, It's A Game (Charisma CB 215) EX 6.00
45 STRING DRIVEN THING, Mrs. O'Reilly (Charisma CB 239) EX 6.00
10"LPSTRINGS ON PARADE (VA), Ros, Ray M, Cyril etc. (Decca LF1184) EX/EX 10.00
LP ELAINE STRITCH, Reads The Peanut Papers (Electric TRIX 5)EX/M 10.00
LP JUD STRUNK, Daisy A Day (US MGM SE 4898) EX/EX 10.00
LP HARRY STRUTTERS, Totus Porcus (Black Lion BLP 12196)EX/M 10.00
45 CHAD STUART/JEREMY CLYDE, Yesterday's Gone (Ember EMB S180) EX 6.00
45 CHAD STUART/JEREMY CLYDE, Like I Love You Today (Ember EMB S186) M 7.00
45 GENE STUART & HOME STEADERS, Old Fashioned Girl (Rainbow RB 001) M 6.00
LP MARY STUART, Mary Stuart (US Bell 1133, GF) EX/M 10.00
45 NAT STUCKEY, Don't You Believe Her (US Paula 233, Promo)M 6.00
45 NAT STUCKEY, Adorable Women (US Paula 276) EX 6.00
45 NAT STUCKEY, If There's No Other Way (US Paula 287) EX 6.00
LP NAT STUCKEY, Stuckey Style (Marble Arch MALS 1354)EX/EX 10.00
LP NAT STUCKEY, Keep 'em Country (US RCA LSP 4123) EX/EX 10.00
LP NAT STUCKEY, Old Man Willis (US RCA LSP 4330) EX/EX 10.00
LP STUD, Film (VA), (Ronco RTD 2029, GF) EX/M 10.00
LP STUDIO FIVE ORCHESTRA, Beatles Golden Songs (Windmill WMD 130) EX/EX 10.00
45 STUDS, Funky Feet (GM GMS 9047) M 6.00
45 STUKAS, Sport (Sonet SON 2134) EX 6.00
45 JAY STUTES, Sugar Bee (US Goldband 1106) EX 15.00
45 STUTZ BEAR CATS, The Song That I Sing (MMT 6, PS) EX/EX 6.00
45 ST. WINIFRED'S SCHOOL CHOIR, Bread & Fishes (MFP FP 899, PS) EX/M 6.00
45 ST. WINIFRED'S GIRL CHOIR, No One Quite Like Grandma (MFP FP 900, PS) EX/M 6.00
45 ST. WINIFRED'S SCHOOL CHOIR, A Better World (Refugee 113915, PS) EX/M 6.00
45 STYLE COUNCIL, Speak Like A Child (Polydor TSC 1, PS) EX/M 6.00
45 STYLE COUNCIL, Money Go Round (Polydor TSC 2 + insert)EX/EX 6.00
45 STYLE COUNCIL, Long Hot Summer (Polydor TSC 3, PS)EX/EX 6.00
45 STYLE COUNCIL, My Ever Changing Moods (Polydor TSC 5, PS) EX/M 6.00
45 STYLE COUNCIL, You're The Best Thing (Polydor TSC 6, PS)EX/M 6.00
45 STYLE COUNCIL, Walls Come Tumbling Down (Polydor TSC 8, PS) EX/M 6.00
45 STYLE COUNCIL, The Lodgers (Polydor TSC 10, PS) EX/M 6.00
LP STYLE COUNCIL, Our Favourite Shop (Polydor TSCLP 2, GF + in sl) EX/EX 10.00
LP STYLE COUNCIL, Introducing (Holland Polydor 815 277-1)EX/EX 10.00
45 STYLISTICS, Betcha By Golly, Wow (Avco 6105 011) EX 6.00
45 STYLISTICS, I'm Stone In Love With You (Avco 6105 015) M 6.00
45 STYLISTICS, You Make Me Feel Brand New (Avco 6105 028)M 6.00
45 STYLISTICS, Let's Put It All Together (Avco 6105 032) EX 6.00
45 STYLISTICS, Sing Baby Sing (Avco 6105 036, sol) M 6.00
45 STYLISTICS, Can't Give You Anything (But My Love) (Avco 6105 039) EX 6.00
45 STYLISTICS, Na-Na Is The Saddest Word (Avco 6105 041) M 6.00
45 STYLISTICS, Can't Help Falling In Love (H&L 6105 050) M 6.00
LP STYLISTICS, Rockin' Roll Baby (Avco 6466 012) EX/M 10.00
LP STYLISTICS, Let's Put It All Together (Avco 6466 013) EX/M 10.00
LP STYLISTICS, From The Mountain (Avco 9102 002) EX/M 10.00
LP STYLISTICS, The Best Of (Avco 9109 003) EX/M 10.00
LP STYLISTICS, Thank You Baby (Avco 9109 005) EX/M 10.00
LP STYLISTICS, You Are Beautiful (Avco 9109 006) EX/M 10.00
LP STYLISTICS, Fabuolous (H&L 9109 008) EX/M 10.00
LP STYLISTICS, The Best Of, Vol. 2 (H&L 9109 010) EX/M 10.00
LP STYLISTICS, Sun & Soul (H&L 9109 014) EX/M 10.00
LP STYLISTICS, Spotlight On (H&L 6641 662) EX/EX 12.00
45 STYX, The Best Of Times (A&M AMS 8102) EX 6.00
45 STYX, Babe (Old Gold OG 9545, PS) EX/M 6.00
LP STYX, Cornerstone (A&M AMLK 63711, GF) EX/M 10.00
45 SUGAR, Manhattan Fever (Power Exchange PX 275) M 6.00
45 SUGAR CANE, Montego Bay (Ariola AHA 524) M 6.00
45 SUGARCUBES, Cold Sweat (One Little Indian &TP9, PS) EX/M 6.00
45 SUGARHILL GANG, Rapper's Delight (Sugar Hill SH 101) EX 6.00
LP SUGAR LOAF, Don't Call Us (Polydor 2310394 + 8"x10" b/w ph, pub sheet) EX/M 15.00
45 SUGAR MINOTT, Good Thing Going (RCA 58) M 6.00
45 BRAD SUGGS ORCHESTRA, I Walk The Line (US Phillips 3549) EX 6.00
LP BIG JIM SULLIVAN, Big Jim's Back (Retreat RTA 4001, GF)EX/M 15.00
LP BIG JIM SULLIVAN, Plays Gilbert O'Sullivan (US MAM 6) VG/EX 10.00
EP JOE SULLIVAN, Gin Parlour Piano (Columbia SEG 7652) EX/EX 7.00
LP SUMMER, Flying Home (Touchstone BBT 113 T w. P.P.Arnold etc.) EX/M 10.00
LP SUMMER & SMOKE, Film (Elmer Bernstein) (US Entracte ERS 6519) EX/M 10.00
LP SUMMER MAGIC (Film), E. Hodges, Hayley Mills etc. (HMV CLP1663) EX/M 15.00
LP SUMMER SONG, Musical (Sally Ann Howes, D. Hughes) (Wing WL 1172) EX/M 10.00
45 DONNA SUMMER, Love To Love You Baby (GTO GT 17) M 6.00
45 DONNA SUMMER, Winter Melody (GTO GT 76) M 6.00
45 DONNA SUMMER, Love's Unkind (GTO GT 113) M 6.00
45 DONNA SUMMER, Back In Love Again (GTO GT 117) M 6.00
45 DONNA SUMMER, Down Deep Inside (Casablanca CAN 111)EX 6.00
45 DONNA SUMMER, Hot Stuff (Casablanca CAN 151) M 6.00
45 DONNA SUMMER/BARBRA STREISAND, No More Tears (Casablanca CAN 174) M 6.00
45 DONNA SUMMER, I Feel Love (Casablanca FEEL 7, PS) EX/M 6.00
45 DONNA SUMMER, Love Is In Control (W.Bros K 79302, PS)EX/M 6.00
45 DONNA SUMMER, Unconditional Love (Mercury DONNA 2, PS) EX/M 6.00
45 DONNA SUMMER, This Time I Know It's Real (W.Bros U 7780, PS) EX/EX 6.00
45 DONNA SUMMER, Work That Magic (W.Bros U 5937, PS)EX/EX 6.00
LP DONNA SUMMER, Love To Love You Baby (GTO GTLP008)EX/EX 10.00
LP DONNA SUMMER, I Remember Yesterday (GTO GTLP025)EX/EX 10.00
LP DONNA SUMMER, Greatest Hits (GTO GTLP028) EX/M 10.00
2LP DONNA SUMMER, Live And More (Casablanca CALD 5006) EX/EX 12.00
2LP DONNA SUMMER, On The Radio, Gt. Hits 1 & 2 (Cas CALD 5008) EX/EX 12.00
LP DONNA SUMMER, The Wanderer (Geffen K 99124 + inner sleeve) EX/M 10.00
45 JOHNNY SUMMER, Tie A Knot (US Jab 9004, Promo) EX 6.00
45 BOBBY SUMMERS, Little Brown Jug (Capitol CL 15130) (M/Promo/6.00) EX 6.00
LP SUMMIT, (VA) Frank, Dino, Bing etc. (Reprise R 5031) EX/EX 20.00
LP SUMMIT MEETING (VA), Dr. John, Todd, Keith E etc. (Charisma CS3) EX/M 10.00
LP MARION SUMNER, Road To Home (US June Appal. 030 + in. slv) EX/M 10.00
45 S. PALLADIUM SINGERS/SQUARE PEGS, I Wanna Go Home (Pye 7N.15604, tol) EX 6.00
45 SUNDERLAND FIRST TEAM SQUAD, Sunderland All The Way (RCA 2362) EX 6.00
45 SUNDOWN, Lord Of The Dance (EMI 2543, Promo) EX 6.00
LP SUNDONN BAND, All Alone Together (Folk Heritage FHR 105) EX/EX 10.00
45 SUNDONNERS, Baby, Baby (Piccadilly 7N.35142) EX 8.00
45 SUNFIGHTER, City Nights (EMI 2781, Promo) M 6.00
LP SUN ISLANDERS STEEL ORCHESTRA, Barbados Drums (Barbados Rec. 1004) EX/M 10.00
LP SUNSET SERENADERS STEELBAND, Sound Of Caribbean (CBS BPG 62675) EX/EX 10.00
45 SUNNY & SUNLINERS, Talk To Me (US Tear Drop 3104) M 7.00
45 SUNNYSIDERS, Hey, Mr. Banjo (US Kapp K-113) EX 7.00
LP SUN'S GOLD HITS, 1 (VA), JLL, Cash, Carl, Rich etc. (Sun CRM 2010) EX/M 10.00
LP SUN: ROOTS OF ROCK, 4 (VA), Feathers, JLL, Self etc. (Charly 30104) EX/EX 10.00
LP SUN: ROOTS OF ROCK, 8 (VA), Burgess, Riley, W.Smith etc. (Charly 30115) EX/M 10.00
LP SUN: ROCKABILLY, 13 (VA), R.Smith, Sleepy, Self etc. (Charly 30128) EX/EX 10.00
45 SUNNY, A Warm And Tender Romance (CBS 2419) EX 6.00
LP SUNSET ALL STARS, Jammin' At Sunset, Vol. 1 (Fontana SFJL 918) EX/M 10.00
LP SUNSET GUN, In An Ideal World (CBS 26584 +in. sleeve) EX/M 10.00
45 SUNSHINE, Bye Bye Mamma (EMI 2533, Promo, wol) EX 6.00
45 SUNSHINE BAND, Shotgun Shuffle (Jay Boy BOY 89) M 6.00
45 MONTY SUNSHINE, Old Rugged Cross (Pye Nixa 7NJ 2020, sol) EX 6.00
EP MONTY SUNSHINE, Shoecase (Pye NJE 1050) EX/EX 7.00
EP MONTY SUNSHINE, Monty (Columbia SEG 8059) EX/EX 7.00
LP MONTY SUNSHINE, The Hide Beat (World Records T 450)EX/M 10.00
LP MONTY SUNSHINE, Sunshine In London (Black Lion BLP12135) EX/EX 10.00
LP MONTY SUNSHINE, Mama Don't Allow (Germany Pimorrekk 7012) EX/EX 10.00
45 SUN SINGERS, You Here On My Mind (UK 12, sol) M 6.00
LP SUNSTROKE (VA), JLL & Carl Perkins (Ember NR 5038) EX/M 10.00
45 SUNTANAMA, Suntanama (US Drag City + inner sleeve) EX/M 10.00
45 SUPERCHARGE, Get Down Boogie (Virgin VS 134) M 6.00

45 SUPERCHARGE, Get Up And Dance (Virgin VS 170) M 6.00
LP SUPERCHARGE, Local Lads Make Good (Virgin V 2053, Promo) EX/M 10.00
LP SUPER DUPER BLUES (VA), Mac, Shack, Dupree etc. (B. Horizon SPR 31) EX/EX 10.00
LP SUPER FLY (Film) (Curtis Mayfield) (RSO RSS5, Promo) EX/M 10.00
LP SUPER GROUPS (VA), Mayall, Jimi, Cream etc. (Polydor 2485 002) EX/M 10.00
LP SUPER KICKER (VA), Felts, Fender, Fargo, Trask etc. (ABC ABCL 5176) EX/M 10.00
LP SUPERNOVA, Supernova (Circular Sounds CSN 01, GF) EX/M 10.00
LP SUPER OLDIES (VA), Vincent, Otis, Wanda etc. (Capitol ST 21667) EX/M 10.00
LP SUPERSONIC (VA), Cliff, Sweet, Hollies etc. (Stallion SSM001) EX/EX 10.00
45 SUPERTRAMP, Dreamer (A&M AMS 7132) M 6.00
45 SUPERTRAMP, The Logical Song (A&M AMS 7427) M 6.00
45 SUPERTRAMP, Breakfast In America (A&M AMS 7451) (M/Promo/6.00) M 6.00
LP SUPERTRAMP, Crime Of The Century (A&M AMLS 68258 + ins) EX/EX 12.00
LP SUPERTRAMP, Even In The Quietest Moments (A&M AMLK 64634 + in. sl) EX/EX 10.00
LP SUPERTRAMP, Breakfast In America (A&M AMLK 63708 + in. sleeve) EX/M 10.00
LP SUPERTRAMP, The Autobiography (A&M TRAMP 1 + inner sleeve) EX/M 10.00
45 SUPREMES, Where Did Our Love Go (Stateside SS 327) EX 8.00
45 SUPREMES, Baby Love (Stateside SS 350) EX 7.00
45 SUPREMES, You Keep Me Hangin' On (T/M TMG 585) EX 10.00
45 SUPREMES, Up The Ladder To The Roof (T/M TMG 735) EX 6.00
45 SUPREMES, Everybody's Got The Right To Love (T/M TMG 747) EX 7.00
45 SUPREMES, Stoned Love (T/M TMG 760) EX 6.00
45 SUPREMES, Nathan Jones (T/M TMG 782) M 6.00
45 SUPREMES / 4 TOPS, Gotta Have Love In Your Heart (T/M TMG 793) EX 6.00
45 SUPREMES, Fly Joy (T/M TMG 804) EX 6.00
45 SUPREMES, Automatically Sunshine (T/M TMG 821) M 6.00
45 SUPREMES, Your Wonderful Sweet, Sweet Love (T/M TMG 835) EX 6.00
45 SUPREMES, Bad Weather (T/M TMG 847) M 6.00
45 SUPREMES, Tossin' And Turnin' (T/M TMG 859) EX 6.00
45 SUPREMES, He's My Man (T/M TMG 950) EX 6.00
45 SUPREMES, I Hear A Symphony (BRAZIL Fermata 334146, PS) EX/EX 12.00
45 SUPREMES, Nothing But Heartaches (US Motown M-1080, sol) EX 7.00
LP SUPREMES, At The Copa (T/M STML 11026) EX/EX 20.00
LP SUPREMES, Sing Rodgers & Hart (T/M TML 11054) US/EX/EX/St./10.00) EX/EX 15.00
LP SUPREMES / 4 TOPS, The Magnificent Seven (T/M STML 11179) EX/EX 10.00
LP SUPREMES, Touch (T/M STML 11189) EX/EX 10.00
LP SUPREMES / 4 TOPS, Return Of Magnificent Seven (T/M STML 11192) EX/EX 10.00
LP SUPREMES & DIANA ROSS, Love Supreme (Motown ZL72701 + in.sl) EX/EX 10.00
45 SURFACE NOISE, The Scratch (WEA K 18291) M 6.00
45 SURFARIS, Wipe Out (London HLD 9751, mol) EX 7.00
45 SURFARIS, Point Panic (Brunswick 05894, wol) EX 10.00
LP SURFARIS, Wipeout (London HAD 8110) EX/EX 30.00
LP SURFARIS, Wipeout - Surfer Joe (Contour 2870 335, same trks as above) EX/M 10.00
LP SURFMEN, Hawaii (Golden Guinea GSGL 1 0167) EX/EX 10.00
LP SURPRISE PARTIE (VA), Hardy, Pet etc. (Pye HEN1, Hennessey Cognac) EX/M 10.00
45 CECIL SURRATT/SMITTY SMITH, My Shoes Have Followed (US King 5811) EX 6.00
45 SURVIVOR, Eye Of The Tiger (Scotti Brothers SCT 2411, PS) EX/M 6.00
45 SURVIVOR, American Heartbreak (Scotti Brothers SCT 2813, PS) EX/M 6.00
45 SURVIVOR, Burning Heart (Scotti Brothers 6708, PS) EX/M 6.00
45 SCREAMING LORD SUTCH, 'Til The Following Night (HMV POP 953, wol) VG 20.00
45 SCREAMING LORD SUTCH, Jack The Ripper (Decca F 11598, Promo) EX 25.00
45 SUTHERLAND BROTHERS & QUIVER, Arms Of Mary (CBS 4001) M 6.00
45 SUTHERLAND BROTHERS & QUIVER, Secrets (CBS 4668, Promo) M 6.00
45 SUTHERLAND BROTHERS & QUIVER, If I Could Have Your Loving (4934) (M/Promo/6.00) M 6.00
45 SUTHERLAND BROTHERS & QUIVER, Every Tear I Cry (CBS 5818, Promo) M 6.00
LP SUTHERLAND BROTHERS & QUIVER, S V & Q (CBS 69191) EX/M 10.00
LP SUTHERLAND BROTHERS & QUIVER, Sailing (Island ILPS 9358 + in. sl) EX/EX 10.00
LP SUTHERLAND BROTHERS & QUIVER, Slipstream (CBS 81593 + ins) EX/M 10.00
LP SUTHERLAND BROTHERS & QUIVER, Down To Earth (CBS 82255 + insert) EX/EX 10.00
LP BOBBY SUTTON SOUND, The Sweet Beat (Ace of Clubs ACL 1237) EX/EX 10.00
10"LP RALPH SUTTON, At The Piano (Vogue LDE 014) EX/EX 10.00
45 SUZETTE, Shu Be Do (DJM DJS 618, Promo) EX 6.00
45 SUZIE, The Puppy Song (Columbia DB 8564, wol) VG 6.00
45 SUZY & RED STRIPES, Seaside Woman (A&M AMS 7461, Yellow vinyl) EX 6.00
45 SWAMPFOX, I've Got A Thing About You Baby (Polydor 2058 251) EX 6.00
45 BILLY SWAN, I Can Help (Monument S MNT 2752) (Canada/EX/6.00) VG 6.00
45 BILLY SWAN, I'm Her Fool (Monument S MNT 3057) M 6.00
45 BILLY SWAN, Don't Be Cruel (Monument S MNT 3244) EX 6.00
45 BILLY SWAN, Everything's The Same (Ain't Nothing Changed) (S MNT 3560) M 6.00
45 BILLY SWAN, Just Want To Taste Your Wine (Monument S MNT 4095) M 6.00
45 BILLY SWAN, Shake, Rattle And Roll (Monument S MNT 4836) EX 6.00
45 BILLY SWAN, Swept Away (Monument S MNT 5150) EX 6.00
LP BILLY SWAN, Billy Swan (Monument MNT 81387) EX/EX 10.00
EP DONALD SWANN, Sings Songs Of Faith & Doubt (Argo EAF 48) EX/EX 7.00
LP DONALD SWANN, 18 Carols (Galliard GAL S4000) EX/EX 10.00
LP DONALD SWANN, The Rope Of Love (Galliard GAL 4022) EX/M 10.00
45 SWANS WAY, Soul Train (Exit EXT 3, PS) EX/EX 6.00
LP DAVE SWARBRICK, Swarbrick (Transatlantic TRA 337) EX/M 10.00
45 KEITH SWEAT, I Want Her (Elektra EKR 68, PS) EX/M 6.00
LP SWEENEY TODD/BRYAN ADAMS, If Wishes Were Horses (Receiver 154) EX/M 10.00
45 SWEEPERS, Harlem Song (Warner Bros. K 16318) EX 6.00
45 SWEET, Co-Co (RCA 2087) EX 6.00
45 SWEET, Poppa Joe (RCA 2164, wol) EX 6.00
45 SWEET, Little Willy (RCA 2225) EX 6.00
45 SWEET, Wig-Wam Bam (RCA 2260) (Holland/EX/EX/8.00) EX 6.00
45 SWEET, Blockbuster (RCA 2305) M 6.00
45 SWEET, Hell Raiser (RCA 2357) EX 6.00
45 SWEET, Turn It Down (RCA 2480) M 6.00
45 SWEET, Teenage Rampage (RCA LPBO 5004) M 6.00
45 SWEET, The Six Teens (RCA LPBO 5037) M 6.00
45 SWEET, Fox On The Run (RCA 2524) EX 6.00
45 SWEET, Action (RCA 2578) (White Label/VG/10.00) M 6.00
45 SWEET, The Lies In Your Eyes (RCA 2641) EX 6.00
45 SWEET, Love Is Like Oxygen (Polydor POSP 001) M 6.00
LP SWEET, Sweet Fanny Adams (RCA LPL1 5038) EX/VG 30.00
LP SWEET & PIPKINS, Gimme Dat Ding (MFP 5248) EX/EX 10.00
LP SWEET, Biggest Hits (RCA SF 8316) EX/VG 10.00

Please send your wants lists. 78s, 45s, EPs, LPs, 1950-2000. Or if you prefer, duanehobden936@hotmail.com. Stock in excess of 125,000.

WWW.MAXVINYLRECORDS.CO.UK

Write to: MAX HOOLEY, THE BEECHES, NEWLANDS ROAD, RUISHTON,TAUNTON, SOMERSET TA3 5JZ. Tel 01823 444007 or Email: max maxvinyl.com Covers graded first. * denotes more by artist. P&P extra: LPs £5.00 (cheques payable to Max Hooley). Three or more records P&P free of charge in UK. UK shipping address ONLY accepted.
No overseas orders. You can view stock, order and pay online at wwwmaxvinylrecords.co.uk (see my advert in R.R. Price Guide 2022 page 13).

LP JOHN BALDRY, It Ain't Easy (Canada, W. Bros. WS 1921, Cream lbls) EX/EX 10.00
LP LONG JOHN BALDRY, Self-titled (Canada, EMI America SW17038) EX/EX 10.00
3LP BAND, The Last Waltz (Canada, Warner Bros. 3WS 3146 & bklt) allVG 10.00
LP BLONDIE*, Plastic Letters (Canada, Chrysalis CHR 1166) EX/EX 10.00
LP BLONDIE*, Parallel Lines (Canada, Chrysalis CHR 1192) EX/EX 10.00
LP BLONDIE*, Eat To The Beat (Canada, Chrysalis CHE 1225) EX/EX 10.00
LP BLONDIE*, Autoamerican (Canada, Chrysalis CHE 1290) EX/EX 10.00
LP DAVID BOWIE*, ChangesOneBowie (Canada, RCA Victor CPL1-1732) EX/EX 12.00
LP JOHN CALE*, Honi Soit (Canada, A&M SP 4849) EX/EX 10.00
LP CAMEL, I Can See Your House From Here (Decca TXS-R 137) EX/EX 12.00
LP CREAM*, Best Of Cream (Canada, RSO 2394 131) EX/EX 8.00
LP IAN DURY, New Boots And Panties (Canada, Stiff PEC 90597) EX/EX 8.00
LP BOB DYLAN, Greatest Hits (Canada, Col. PC9463, 1976 ri w M Poster) EX/EX 12.00
LP EAGLES*, The Long Run (Canada, Asylum X5E 508) EX/EX 8.00
LP FALL, Live At The Witch Trials (USA, I.R.S. SP 003, Red cover) EX/EX 40.00
2LP FREE*, The Free Story (Island ISLD 4, Ltd Edition with bklt) EX/EX/EX 15.00
LP HUMAN LEAGUE*, Travelogue (Canada, Virgin VL 2202) EX/EX 15.00
LP JAPAN*, Gentlemen Take Polaroids (Canada, Virgin VL 2208) EX/EX 12.00
LP JANIS JOPLIN, Greatest Hits (Canada, Columbia PC 32168) EX/EX 10.00
LP CAROLE KING*, Tapestry (Canada, Epic PE 34946, ri w GF) EX/EX 12.00
LP KINKS*, Greatest Hits (Canada, Marble Arch MALS 1403) VG/VG 6.00
LP KINKS*, Misfits (Canada, Arista AB 4167) EX/EX 10.00
LP KLAATU, 3:47 E.S.T. (Canada, Capitol SBA 16054) EX/EX 15.00
LP KLAATU, Sir Army Suit (Canada, Capitol SBA 16059) EX/EX 15.00
LP KNACK, Get The Knack (Canada, Capitol SO 11948) EX/EX 7.00
LP KNACK, But The Little Girls Understand (Canada, Capitol SOO 12045) EX/EX 7.00
LP LOVERBOY*, Loverboy (Canada, Columbia JC 36762) EX/EX 8.00
LP BOB MARLEY *, Uprising (Canada, Island XILP 9596) EX/EX 10.00
LP VAN MORRISON, Moondance (Canada, Warner Bros. WS1835, reissue Cream lbl) EX/EX 12.00
LP NASH THE SLASH, Children Of The Night (Canada, Virgin VL2212) EX/EX 12.00
LP ORCHESTRAL MANOEUVRES IN THE DARK*, Organisation (Canada, Virgin VL 2206) EX/EX 15.00
LP PERE UBU, The Modern Dance (USA, Rough Trade ROUGH US7) EX/EX 20.00
LP TOM PETTY*, Damn The Torpedoes (Canada, Backstreet MCA 5105) EX/EX 12.00
2LP PINK FLOYD*, Ummagumma (Canada, Harvest STBB 388) EX/EX/EX 25.00
LP PINK FLOYD*, Meddle (Canada, Harvest SMAS 832, 1983 reissue) EX/EX 25.00
LP PINK FLOYD*, Wish You Were Here (Canada, Columbia PC 33453) VG/VG 20.00
LP POLICE*, Outlandos D'Amour (Canada, A&M SP 4753) EX/EX 10.00
LP RAMONES, End Of The Century (Canada, Sire QSR 6077) EX/EX 15.00
2LP LOU REED, Rock And Roll Diary 1967-1980 (Canada, Arista A2L 8603) EX/EX/EX 10.00
LP ROCHES, The Roches (Canada, Warner Bros. QBS 3298) EX/EX 10.00
LP ROXY MUSIC*, Siren (Canada, Atco SD 36-127) EX/EX 10.00
LP SEX PISTOLS, Never Mind The Bollocks (Canada, Warner Bros. KBS 3147) EX/EX 25.00
LP SIMON & GARFUNKEL*, Bridge Over Troubled Water (Canada, Col. CQ 30995, 1972 QUADRAPHONIC press) VG/EX 15.00
LP SKIDS, Days In Europa (Canada, Virgin V 2138) EX/EX 10.00
LP BRUCE SPRINGSTEEN*, Darkness On The Edge Of Town (Canada, Columbia PC 35318) EX/EX 12.00
LP STATUS QUO*, Hello (Vertigo 6360 098, 1st press with Poster) EX/EX 20.00
LP STRANGLERS *, The Men In Black (Liberty LBG 30313) EX/EX 12.00
LP TANGERINE DREAM*, Phaedra (Canada, Virgin V 2010) EX/EX 12.00
LP TANGERINE DREAM*, Stratosfear (Canada, Virgin V 2068) EX/EX 12.00
LP TANGERINE DREAM*, Thief (Soundtrack) (Canada, Virgin VL2213) EX/EX 12.00
LP U2*, Boy (Canada, Island XILP 9646) EX/EX 20.00
LP VISAGE, Visage (Canada, Polydor PD-1-6304) EX/EX 10.00

Wants lists are very welcome. Over 20,000 records in stock. VISIT MY WEBSITE AT www.maxvinylrecords.co.uk to view complete stock and buy online.

The JIVE DIVE RECORDS

Est. 42+ years
Write to: SHIRLEY & KEN, 69 OWLS ROAD, VERWOOD, DORSET, BH31 6HH. Tel: 01202 822044 or 07511 257899.
Email: sales@jivedive.net
Website: www.jivedive.net 10,000+ records in stock...
PAYMENT: Cheque / Debit card / PayPal. P&P EXTRA - ADVISED.
READING THIS ADVERT OUT OF DATE? WE MAY STILL HAVE SOME ITEMS AVAILABLE.

45rpms RARE UK GOODIES 45rpms

THE BACHELORS, Please Don't Touch (Parlophone) VG 15.00
CHUBBY CHECKER, Everything's Wrong (Northern Soul, Cameo Park) EX 75.00
TERRY DENE, A White Sport Coat (Decca) EX 14.00
LORRAE DESMOND, Down By The River (Parlophone) EX 6.00
CHUCK GRAHAM, Education (Decca) M 15.00
THE JUG TRUST, Goodbye Train (Parlophone) EX 9.00
BOYSIE GRANT/ EZZ RECO, Blue Beat Dance (Columbia) M 12.00
JIMMIE KOMACK, Cold Sunner Blues (Vogue, Tri) EX 10.00
EVERETT McKINLEY, Wild Thing (Cameo Park) EX 15.00
JIM MORRISON, Air Force Blues (Starlite) EX 100.00
NITE ROCKERS, Oh! Baby (RCA, Tri) EX 100.00
ROCKIN'BERRIES, The Twitch (Decca) M 25.00
THE UNDERTAKERS, Stupidity (Pye) NM 20.00
THE VALENTINO'S, It's All Over Now (Soul City) EX 30.00
WASHINGTON/BENTON, A Rockin' Good Way (Mercury) EX 8.00
JIMMY CHARLES, A Million To One (London) EX 20.00
ERNIE FREEMAN, Indian Love Call (London, nc) EX 5.00
GEORGE HAMILTON IV, If You Don't Know (London, Tri) EX 100.00
CURTIS LEE, A Night At Daddy Gee's (London) EX 12.00
ERNIE MARESCA, Mary Jane (London) EX 20.00
TITUS TURNER, Taking Care Of Business (London) EX 20.00
BILLY GRAMMER, Them Kissing Tree (Felsted) EX 7.00
THE MERRYMEN, You Sweeten Me (Calypso, Direct UK) EX 8.00
ELVIS PRESLEY, One Broken Heart For Sale (RCA Demo) VG 30.00
PRINCE BUSTER, Al Capone (Orig. Bluebeat) EX 15.00
BOB MARLEY, Screw Face (Punch) EX 35.00
ROY SHIRLEY, Jamaican Girl (Punch) EX 20.00

45rpms MIXED 45rpms

THE JAM, Absolute Beginners/Riverbank (Polydor, Pic Cov) EX 3.00
THE JAM, Strange Town/Butterfly Collector (Polydor, Pic Cov) EX 3.00
THE JAM, Underground/Dreams Children (Polydor) EX 3.00
THE JAM, David Watts/Bomb Wardour St. (Polydor) EX 3.00
KING KOSS, Spinning Wheel (Polydor EX 4.00
PETER KRAUS, Hula Baby +3 (P/Cov, German, Polydor EX 6.00
LORNE LESLEY, Gonna Dance/Bloodshot Eyes (Polydor, Jiver) EX 9.00
RAINBOW, Bad Girls (Polydor) EX 3.00
EDWIN STARR, Stop On Sight (S.O.S.) / Headline News (Soul Classic, Polydor) EX 6.00
SUE THOMPSON, Norman (Polydor, nc) EX 5.00
HELMUT ZACHARIAS, Tokyo Melody/Teatime Tokyo (Polydor M 3.00
GUS BACKUS, Short On Love/Big Willie Broke Jail Tonight (Ex-Dell Viking, Polydor) M 8.00
COAST TO COAST, Telephone Baby/Do Hucklebuck (Polydor) EX 3.00
THE SMALL FACES, My Mind's Eye (Decca) EX 5.00
THE SMALL FACES, All Or Nothing (Decca) EX 5.00
THE SMALL FACES, Sha-La-La-La-Lee (Decca) EX 5.00
THE SMALL FACES, Itchycoo Park (Reissue, Immediate) EX 3.00
THE SMALL FACES, Itchtycoo Park (Pink Canadian, Immediate) EX 5.00

45rpms MIXED 45rpms

JOHNNY HURRICANES, Crossfire (London) EX 7.00
JOHNNY HURRICANES, Beatnik Fly (London) EX 3.00
JOHNNY HURRICANES, Reveille Rock (London) EX 3.00
JOHNNY HURRICANES, Rocking Goose (London) EX 3.00
JOHNNY HURRICANES, Red River Rock (London) EX 3.00
JOHNNY HURRICANES, Ja-Da (London) EX 3.00
JIM DALE, Be My Girl (From 6.5 Special, Parlophone) EX 5.00
THE DAKOTAS, The Cruel Sea (Inst., Parlophone) EX 4.00
LORRAE DESMOND, Kansas City Special (Parlophone) EX 15.00
RAL DONNER, Don't Know What You Got (Good Elvis sound-alike, Parlophone EX 6.00
DUANE EDDY, Caravan (Parlophone) EX 7.00
THE PACKABEATS, Gypsy Beat (Parlophone) EX 8.00
MIKE SARNE, Just For Kicks (Burn Up My Bike) (Parlophone) EX 3.50
MIKE SARNE, Code Of Love (Parlophone) EX 2.50
MIKE SARNE, Will I What (Parlophone) NM 2.50
MIKE SARNE, Come Outside (Parlophone) M 2.50
BOBBY SHAFTO, Over And Over (Popcorn, Parlophone) EX 8.00
JOHNNY CYMBAL, Refreshment Time (MCA) M 5.00
RED FOLEY, Milk Bucket Boogie (MCA) EX 6.00
GIORGIO, Looky Looky (MCA) EX 4.00
MATTSOUTH COMFORT, Woodstock (MCA) EX 4.00
LEROY PULLENS, I'm A Nut/Knee Deep (2 Rockers, MCA) EX 5.00
WILSON/WOODY, Cast Iron Arm/Bark Up Wrong Tree (MCA) EX 6.00

45rpms MIXED US 45rpms

DON and DEWEY, Koko Joe (Specialty) M 7.00
DON and DEWEY, Jelly Bean (Specialty) M 7.00
JOHNNY FULLER, Haunted House (Specialty) M 7.00
RODDY JACKSON, Hiccups/Moose On The Loose (Specialty) M 7.00
JOE LIGGINS, Little Joe's Boogie (Vocal, Specialty) M 7.00
PROFF LONGHAIR, Cry Pretty Baby (Specialty) M 7.00
SONNY LOWERY, Goodbye Baby Goodbye (Rocker, Specialty) M 7.00
ROY MONTRELL, Mellow Saxophone/O oh-Wow (Specialty) M 7.00
ART NEVILLE, That Old Time Rock 'n' Roll (Specialty) M 7.00
MARVIN PHILLIPS, Wine Woogie (Specialty) M 7.00
LITTLE RICHARD, Keep A Knockin' (Specialty) M 7.00
LITTLE RICHARD, Jenny Jenny (Specialty) M 7.00
LITTLE RICHARD, Shake A Hand (Specialty) M 7.00
LLOYD PRICE, Oooh-Oooh-Oooh (Fats on Piano, Specialty) M 7.00
LLOYD PRICE, Forgive Me, Clawdy (Specialty) M 7.00

LLOYD PRICE, Operator (Specialty) M 7.00
LLOYD PRICE, Chee-Koo Baby (Specialty) M 7.00
LLOYD PRICE, Rock 'n' Roll Dance/Country Boy Rock (Specialty) M 7.00
LLOYD PRICE, So Long/What's Matter Now? (Specialty) M 7.00
LLOYD PRICE, Frog Legs (Specialty) M 7.00
CAMPTOWN SINGERS, Toni (Sue) EX 5.00
HARRY EDISON, I Wish You Love (Sue) EX 5.00
BABY WASHINGTON, You Are What You Are (Sue) EX 5.00
INEZ FOXX, Confusion (Symbol) EX 5.00
INEZ FOXX, I See My Love (Symbol) EX 5.00
INEZ FOXX, Walk With Me (Symbol) EX 5.00
INEZ FOXX, Broken Hearted Fool (Symbol) EX 5.00
INEZ FOXX, I Fancy You (Symbol) EX 5.00

45rpms Mr. C Label 45rpms

DOUG AMERSON, Bop Man Bop (Hillbilly Bop, Intrastate) M 6.00
PENNY CANDY, The Rockin' Lady (Growlin' Rocker, Flippin') M 6.00
THE DUSTERS, Rock At The Hop (Hot Piano, Mr.C) M 6.00
THE MARK 4, 45rpm (Like At The Hop) (Cosmic) M 6.00
BOB OAKES/ HAL SINGER, You Gotta Rock 'n' Roll/ (Jiver) Hot Rod (Sax Inst., Regent) M 6.00
JO JO WILLIAMS, Rock 'n' Roll Boogie (Solid R&B, Atomic-H) M 6.00

LPs MIXED LPs

THE SHADOWS, More Hits! (Columbia 3578) EX 7.00
THE SHADOWS, Shadows Greatest Hits (Aussie Columbia 1522) EX 9.00
THE SHADOWS, Greatest Hits, Vol. 2 (Stereo Aussie Columbia 7736) EX 9.00
THE SHADOWS, Greatest Hits, Vol. 3 (Stereo Aussie Columbia 7894) EX 9.00
THE SHADOWS, Shadow Music (Columbia 6041) EX 6.00
HANK MARVIN, Words And Music (Polydor) EX 5.00
HANK MARVIN, All Alone With Friends (Polydor) EX 5.00
FRANK IFIELD, Babes In The Wood (Shadows, Columbia) EX 9.00
NAZARETH, Close Enough For Rock 'n' Roll (Mountain) EX 20.00
THE PENTANGLE, Cruel Sister (Gatefold, Transatlantic) EX 15.00
THE PENTANGLE, The Pentangle (Transatlantic) EX 14.00
JOHN RENBOURN, Another Monday (Transatlantic) EX 20.00
JOHN RENBOURN, The Lady And The Unicorn (Transatlantic) EX 15.00
JOHN RENBOURN, Sir John A Lot Of (Transatlantic) EX 15.00
JOHN RENBOURN, John Renbourn (Transatlantic) EX 35.00
JANIS JOPLIN, Pearl/Full Tilt Boogie (CBS, US) M 15.00
G. WASHINGTON, Hipsters, Flipsters, Finger-Poppin' (Pye) EX 9.00
THE YARDBIRDS, Remember… (Starlinbe) EX 5.00
DEEP PURPLE, Machine Head (Gatefold, Stereo, Purple) EX 25.00
DEEP PURPLE, Fireball (Gatefold, Harvest) EX 40.00
ROLLING STONES, Rolling Stones No. 2 (Cover VG, Decca) EX 50.00
ROLLING STONES, Big Hits High Tide Green Grass (Decca) EX 35.00
ROLLING STONES, Let It Bleed (Decca) EX 70.00
ROLLING STONES, Beggars Banquet R.S.V.P. (Decca EX 70.00
TEN YEARS AFTER, Watt (Gatefold With Poster, Deram) EX 60.00
URIAH HEEP, Look At Yourself (Mirror Cover, Bronze) EX 60.00
CANDY(Psychd), Soundtrack-Byrds/Steppenwolf (Stateside) EX 30.00
CREAM, Best Of (Polydor) EX 15.00
CCW REVIVAL, Cosmo's Factory (Liberty) EX 15.00
RAINBOW, Long Live Rock 'n' Roll (Polydor) EX 14.00
BADFINGER, Ass (Apple) M 18.00
FANNY HILL, Fanny Hill (Reprise) EX 8.00
DIRTY BLUEBAND, Stone Dirty (Juicy Lucy) (Stateside) VG 25.00
BRIAN SHORT, Anything For A Laugh (Black Cat Bones) (Transatlantic) EX 15.00
FREDDY CANNON, The Explosive! (Top Rank) NM 35.00
HELEN SHAPIRO, "Tops" With (Rare Stereo, Columbia) EX 25.00

LPs BLUES LPs

GUY STEVENS, Testament Of Rock And Roll (Psychdel, Pink Island 977) EX 25.00
THE BLUES, Vol. 2, Berry/Howl' Wolf/Hooker/Diddley+ (Pye 28035) EX 15.00
BO DIDDLEY, In The Spotlight (Pye 28034) EX 25.00
RUTH BROWN, Rock And Roll (Japanese Atlantic 8004) EX 12.00
RAY CHARLES, Rock And Roll (Japanese Atlantic 8006) EX 12.00
C. McPHATTER, Clyde (Japanese Atlantic 8031) EX 12.00
EXCELLO STORY, Lazy Lester/Warren Storm/J Miller/ Slim Harpo + (2LP, Blue Horizon 2683007) EX 80.00
ARTHUR GUNTER, "Blues After Hours" (2431012, Blue Horizon) EX 60.00
THESE KIND OF BLUES Vol. 1, McCracklin/Gatemouth/ Parker/Gordon/ Bland/ Robinson/ Thornton+ (Action 6009) EX 60.00
BLUES BAYOU, Hopkins/Crudup/Big Mac (Pye 28142) EX 14.00
SCREAMING BLUES, Jack Ranger/Bertha Idaho/ B. Slim + (CBS 63288) EX 9.00
OAKLAND BLUES, Good Rockin' Robinson/D Alexander+ (Liberty 83234) EX 20.00
THE BLUES, Sonny Boy Williamson/Thornton + (Pink Island -5) EX 12.00
SOUL FEVER, Ballard/Redding/Doggett/Joe Tex + (Poly. 184163) EX 12.00
RECORDING BLUES, Blind Lemon/Brogan/BumbleBee Slim (CBS 52797) EX 12.00

WE HAVE MORE BLUES LPs AVAILABLE, PHONE FOR DETAILS 01202 822044

78rpms MIXED 78rpms

BILL HALEY, Don't Knock The Rock (Brunswick) EX 7.00
BILL HALEY, Rudy's Rock (Brunswick) EX 7.00

WHAT'S IT WORTH?

find out **RIGHT NOW** at
www.rarerecordpriceguide.com

BILL HALEY, Hook Line Sinker/Goofin' Around (Brunswick) EX 7.00
BILL HALEY, Hotdog Buddy/Rockin' Thru Rye (Brunswick) EX 6.00
BILL HALEY, Rip It Up/Teenager's Mother (Brunswick) EX 6.00
BILL HALEY, Rock Around Clock/13 Women (Brunswick) EX 6.00
BILL HALEY, Rock-A-Beatin' Boogie (Brunswick) EX 6.00
BILL HALEY, R.O.C.K./Saints Rock 'n' Roll (Brunswick) EX 6.00
BILL HALEY, Birth Of Boogie/Mambo Rock (Brunswick) EX 6.00
THE JODIMARS, Rattle My Bones (Capitol) EX 14.00
GENE VINCENT, Dance To The Bop (Capitol) VG 15.00
JOHNNY DUNCAN, Blue Blue Heartache (Columbia) M 5.00
JOHNNY DUNCAN, Train San Fernando/Rockabilly (Columbia) EX 5.00
JIMMY JACKSON, California Zephyr (Columbia) EX 9.00
JIMMY JACKSON, River Line (Columbia) EX 9.00
CONFREY PHILLIPS, Seventeen (Rare UK Version, Columbia) EX 9.00
CLIFF RICHARD, High Class Baby (Columbia) EX 35.00
THE STARGAZERS, Skiffling Dogs (Decca) EX 8.00
CHARLIE GRACIE, Fabulous (Parlophone) EX 7.00
JACK PARNELL, Shake, Rattle And Roll (Parlophone) EX 7.00
SONNY TERRY, Hootin' Blues (Crazy, Parlophone) M 10.00
SONNY STEWART, Black Jack/Northern Line (Philips) EX 14.00
MARTY WILDE, My Lucky Love (Philips) EX 15.00
MARTY WILDE, Endless Sleep (Philips) EX 6.00
JIMMIE RODGERS, Mississippi River (1930s Zonophone) VG 8.00
JIMMIE RODGERS, Blue Yodel (1930s Zonophone) VG 8.00
ESQUIRE BOYS with KAY KAROL, Rock-A-Beatin' Boogie (Orig. Haley Saddlemen, Rainbow, '52 version) EX 30.00
THE FOUR TUNES, Three Little Chickens (R&B Jiver, Jubilee) EX 25.00
TED HEATH, Motorway Special (KP Music) EX 7.00
SONNY LOWRY, Thank You For Kisses (Rocks, Specialty) EX 9.00
LOUIS PRIMA, Come On-A My House (Robin Hood) EX 20.00
JOE TURNER, Boogie Woogie Country Girl (Atlantic) EX 35.00

Email: sales@jivedive.net / Website: www: jivedive.net
Tel: 01202 822044 or 07511 257899.

GRANITE CITY ROCK 'N' ROLL

Write to: ANDREW KENNEDY, 79 YORK STREET, PETERHEAD, ABERDEENSHIRE, SCOTLAND. AB42 1SP. Est. 1971. Tel: 07713352991.

LP BLACK SABBATH, Paranoid (Vertigo 6360011, 1970 1st Press inc. Swirl Inner) EX 180.00
LP FLEETWOOD MAC, Greatest Hits (CBS 6901, 1970) EX 20.00
2LP THIN LIZZY, Live And Dangerous (Vertigo, 1978, GF w Inners) EX 25.00
LP ATOMIC ROOSTER, Death Walks Behind You (BC Records CAS1026, 1970) EX 40.00
LP STRAWBS, Grave New World (AM Records 68078, 1972, Triple slv w Bklt) EX 25.00
LP AMERICA (Warner Bros. K46093, 1970) EX 21.00
LP BEATLES, 20 Greatest Hits (Parlophone PCTC 260 w Col. Inner) EX 25.00
LP ALAN PARSONS PROJECT, Pyramid (Arista 1978 w Lyric Inner) EX 16.00
LP LEADBELLY, Jazz-Revival (BJS 4035, Bellaphon) EX 16.00
LP JOHN MARTYN, Grace & Danger (Island 202932, 1980) EX 10.00

TEL: ANDREW KENNEDY – 07713 352991.

GRANITE CITY ROCK 'N' ROLL

Write to: ANDREW KENNEDY, 79 YORK STREET, PETERHEAD, ABERDEENSHIRE, SCOTLAND. AB42 1SP. Est. 1972. Tel: 07713 352991.

LP DAVID BOWIE, The Man Who Sold The World (RCA LSP-48/6, Stereo, Mainman, DPRS 4513, 1971) EX 40.00
LP DAVID BOWIE, Ziggy Stardust Companion (Rare outtakes & unrel. Demos, col. Inner & large poster) M 30.00
LP DAVID BOWIE, Aladdin Sane Companion (Live, outtakes + single versions, col. Inner + large A5 poster) M 30.00
2LP GUNS 'N' ROSES, Ultra Rare Trax: Rarities, Obscurities & Oddities (Parachute set) EX/EX 34.00
LP BLACK SABBATH, Debut (Vertigo V06 847903 VTY, 1970, GF) M 60.00
LP BLACK SABBATH, Live In Dumfries, Scotland, Nov 1969 (early BS, GF) M 30.00
2LP LED ZEPPELIN, Madison Sq. Gdn, NYC, USA (stunning live sound) S/S 35.00
LP BLACK SABBATH, California, USA, Jan 1974 (GF) M 30.00
LP BLACK SABBATH, Paranoid (Vertigo 6360 011, 1970, 1st Press inc Spiral inner) EX/EX 170.00
LP BLACK SABBATH, Live In Copenhagen 1970-71 (GF) M 30.00
LP BLACK SABBATH, Live In Sweden 1977 (GF) M 30.00
LP AC/DC, Highway To Hell (Ltd. Ed. Pic disc, Atlantic K50628PD, 1979 inc Poster) M 30.00
LP AC/DC, Highway To Hell (Atlantic K50628, 1979 inc Poster) M 30.00
LP AC/DC, Live At The Old Waldorf: 3 Sept 1977 (Live Radio Broadcast) S/S 29.00
LP AC/DC, Live At Paradise Theatre, Boston 1978 (Live Radio Broadcast) S/S 29.00
LP AC/DC, Thunderstruck: Iowa USA, April 17 2010 (Pic disc, Elektra USA, Spec. Ltd. Ed.) S/S 29.00
2LP AC/DC, Live: California USA, Aug 1986 (No'd Ltd. Ed. live set, stunning) S/S 40.00
LP AC/DC, High Voltage (Atlantic Ltd. Ed. Pic disc, 1976) M 30.00
LP LED ZEPPELIN, 1 (Atlantic HA7 S421-40, Stereo, Spanish, 1969) M 29.00
LP LED ZEPPELIN, 4 Symbols (Atco ATLP-064, 1974) M 29.00

CONTACT ANDREW KENNEDY. Tel: 07713352991. P&P 1st class mail £4.00.

DERRICKS DISCS
45rpm Singles

Write to: DERRICK RIGBY, 2 TONG FORGE, LIZARD LANE, SHIFNAL,SHROPSHIRE, TF11 8QD. Tel: 07758 528765. Please leave message if not available. UK postage is £1.50 for first + 0.25p each thereafter. Singles lists issued monthly including £1.00 and 50p items. Also large numbers of LPs, EPs, AND 78s.

PATTI PAGE, Mama From The Train (nc, US Mercury 1955) EX 5.00
FONTANE SISTERS, Hearts Of Stone (nc, US Dot 1954) EX 5.00
WINIFRED ATWELL, Nicolette (Decca 1960) EX 4.00
GINNY WRIGHT / TOM TALL, Are You Mine (nc, US Fabor 1954) EX 6.00
FRANKIE LAINE, Gunfight At OK Corral (nc, US Columbia 1957) EX 5.00
GOGI GRANT, Who Are We (nc, US Era 1955) EX 5.00
DORIS DAY, Whatever Will Be Will Be (nc, US Columbia 1956) EX 5.00
SEARCHERS, I Don't Want To Be The One (PS, PRT 1982) EX 4.00
THE BROWNS, Your Love Is Wild As The West Wind (nc, US Fabor 1955) EX 6.00
BOB LUMAN, I Got A Woman (nc, US Imperial, nc, US Epic 1971) EX 4.50
EDDY HOWARD, The Man From Laramie (nc, US Mercury 1955) EX 5.00
DANNY DAVIS, Rome Wasn't Built In A Day (Pye 1962) EX 3.00
BEACH BOYS, California Girls (Capitol 1965) EX 3.00
DAVE CLARK FIVE, The Red Balloon (Columbia 1968) EX 3.00
EARTHA KITT, African Lullaby (HMV Gold 1953) EX 5.00
PATTI PAGE, I'll Remember Today (nc, US Mercury 1957) EX 5.00
SKEETER DAVIS, Homebreaker (nc, US RCA 1959) VG 6.00
LENNON SISTERS, Where Have All The Flowers Gone (PS, Dot Japan 1959) EX 6.00
KITTY WELLS, She's No Angel (nc, US Decca 1958) EX 6.00
KING BROTHERS, Anyone Else (Pye 1963) EX 3.00
FOUNDATIONS, My Little Chickadee (nc, US Uni 1969) EX 4.50
KITTY KALLEN, My Colouring Book (nc, 5 RCA 1962) EX 4.00
LES PAUL / MARY FORD, Mandolino (nc, US Capitol 1954) EX 5.00
FRANKIE VAUGHAN, Think Beautiful Things (Beautiful 1978) EX 3.00
SLIM WHITMAN, At The End Of Nowhere (London Tri 1958) EX 4.50
RAY LYNAM, Mona Lisa's Lost Her Smile (Ritz 1985) EX 3.00
MARGIE RAYBURN, I'm Available (nc, Liberty 1957) EX 5.50
McGUIRE SISTERS, It May Sound Silly (nc, US Coral 1955) EX 5.00
MICHAEL HOLLIDAY, Iron Fence (Columbia 1963) EX 3.00
PAT BOONE, Ain't That A Shame (nc, US Dot 1955) VG+ 4.00
RITA PAVONE, You Only You (RCA 1966) EX 3.00

TERRY ROUND:
ALPHABET 'H' 45s & MIXED LPs

Write or telephone: TERRY ROUND, 31 SEVERN WAY, BEWDLEY, WORCS.,DY12 2JG. Tel: 01299 211384.
P&P: 45s £1.50 each. LPs £2.50 each.
Reductions for bulk purchases. Large stock. 'Wants' lists welcomed.

ALPHABET 'H' SINGLES

45 JENNE HAAN, We Drove Em All Mad (EMI 2949) M 5.00
45 STEVE HACKETT, The Show (PS, Chrysalis CB 357) EX 5.00
45 STEVE HACKETT, Hope I Don't Wake (PS, Chrysalis CB 385) EX 5.00
45 HAIRCUT 100, Nobody's Fool (Poster, Lyric, PS, Arista CLIP 4) EX 5.00
45 BILL HALEY, Hail Hail Rock 'n' Roll (Sonet SON 2188) EX 4.00
45 HALF MAN, HALF BISCUIT, Dickie Davies Eyes (Probe PF 21) EX 4.00
45 CAROLINE HALL, Ivory Tower (Phillips 6006.306) EX 5.00
45 DARYL HALL & JOHN OATES, The Last Time (RCA PB 9324, Demo) M 4.00
45 DARYL HALL & JOHN OATES, Your Imagination (RCA 239, Promo) M 4.00
45 DARYL HALL & JOHN OATES, Wait For Me (RCA PB 1747) EX 3.00
45 DARYL HALL & JOHN OATES, Running From Paradise (RCA RUN 1) EX 3.00
45 DARYL HALL & JOHN OATES, Method Of Modern Love (RCA 472) M 3.00
45 DARYL HALL & JOHN OATES, I Can't Go For That (No Can Do) (PS, RCA 172) EX 3.00
45 DARYL HALL & JOHN OATES, She's Gone (Atlantic K10828 EP) EX 3.00
45 TOM T HALL, PS I Love You (Mercury TOM 101) M 4.00
45 HAMBI & THE DANCE, Too Late To Fly The Flag (GF, PS, Virgin VS 414) M 5.00
45 JAN HAMMER, Miami Vice Crockett's Theme (PS, MCA 1193) M 4.00
45 CLAIRE HAMILL, First Night In New York (PS, WEA K18440, DJ) M 7.00
45 CLAIRE HAMILL, Rory (Konk KOS 3) EX 4.00
45 CLAIRE HAMILL, Geronimo's Cadillac (Konk KOS 1, Orig. Co. Sleeve) M 6.00
45 CLAIRE HAMILL, If You'd Only Talk To Me (PS, Coada CODS 14) EX 4.00
45 DAVID HAMILTON, A Special Goodnight To You (Spectre SP 501) M 4.00
45 GEORGE HAMILTON IV, Abilene (RCA 1353) M 4.00
45 LYNNE HAMILTON, "Prisoner Cell Block H" (AI Records AI 311, PS) EX 4.00
45 MARVIN HAMLISCH, "Ordinary People" (PS, Planet K 12497) M 4.00
45 ALBERT HAMMOND, The Free Electric Band (Mums MUM 1494) EX 4.00
45 ALBERT HAMMOND, The Peacemaker (Mums MUM 1759) EX 3.00
45 ALBERT HAMMOND, It Never Rains In Southern California (Mums MUM 8499) EX 3.00
45 HERBIE HANCOCK, You Bet Your Love (CBS 7010) EX 4.00
45 HERBIE HANCOCK, I Thought It Was You (CBS 6530) EX 4.00
45 SHEILA HANCOCK, My Last Cigarette (Decca F11618) EX 5.00
45 HAPPY MONDAYS, 'Step On' (PS, Factory FAC 272) EX 4.00
45 HAPPY MONDAYS, Kinky Afro (PS, Factory FAC 302) EX 4.00
45 HAPPY MONDAYS, Stinkin' Thinkin' (PS, Factory FAC 362) M 4.00
45 HAPPY MONDAYS, Sunshine And Love (PS, Factory FAC 372) EX 4.00
45 PAUL HARDCASTLE, 19 (Chrysalis CHS 2860) EX 4.00
45 EDDIE HARDIN, Good Morning To You (President PT 538) EX 4.00
45 MIKE HARDING, Rochdale Cowboy (Rubber ADUB 3) EX 4.00
45 HARDING AND BROWNE, Working In A Coalmine (DJM DJS 10957) M 4.00
45 FRANCOISE HARDY, All Over The World (Pye 7N 15802) EX 4.00
45 HAGOOD HARDY, The Homecoming (Capitol CL 15839) EX 4.00
45 STEVE HARLEY & COCKNEY REBEL, Mr Soft (EMI 2191) EX 4.00
45 STEVE HARLEY & COCKNEY REBEL, Make Me Smile (EMI 2263) EX 4.00
45 STEVE HARLEY & COCKNEY REBEL, Sebastian (EMI 2299) EX 4.00
45 STEVE HARLEY & COCKNEY REBEL, Black Or White (EMI 2369) EX 4.00
45 STEVE HARLEY & COCKNEY REBEL, Here Comes The Sun (EMI 2505) M 4.00
45 STEVE HARLEY & COCKNEY REBEL, Freedom's Prisoner (PS, EMI 2994) M 5.00
45 STEVE HARLEY & COCKNEY REBEL, Irresistable (PS, RAK 383) M 5.00
45 STEVE HARLEY & COCKNEY REBEL, Heartbeat Like Thunder (PS, RAK 387) M 5.00
45 STEVE HARLEY & COCKNEY REBEL, I Can't Even Touch You (PS, Chrysalis CHS 2594) M 4.00
45 STEVE HARLEY & COCKNEY REBEL, Ballerina (Prima Donna) (PS, RCA STL 14) M 4.00
45 HARMONY GRASS, Cecilia (RCA 1932) EX 4.00
45 HARPER'S BIZARRE, (Feelin' Groovy) 59th Street Bridge Song (Warners WB 5890) EX 6.00

45 HARPER'S BIZARRE, Chattanooga Choo Choo (Warners WB 7090) M 5.00
45 HARPO, Movie Star (DJM DJS 400) EX 4.00
45 HARPO, Horroscope (DJM DJS 10683) EX 4.00
45 HARPO, In The Zum-Zum-Zummernight (EMI 2649) EX 4.00
45 ANITA HARRIS, Just Loving You (CBS 2724) M 3.00
45 ANITA HARRIS, Anniversary Waltz (CBS 3211) EX 4.00
45 ANITA HARRIS, The Only One To Love Me (CBS 4845) EX 5.00
45 EMMYLOU HARRIS, Boulder To Birmingham (Reprise K14396) M 4.00
45 EMMYLOU HARRIS, Here, There & Everywhere (Reprise K14415) M 4.00
45 EMMYLOU HARRIS, You Never Can Tell (Warners K16888) M 3.00
45 EMMYLOU HARRIS, To Daddy (Warners K17095) EX 3.00
45 EMMYLOU HARRIS, Mister Sandman (Warners K17758) EX 3.00
45 EMMYLOU HARRIS, Bad Moon Rising (PS, Warners K17804) M 4.00
45 EMMYLOU HARRIS, Born To Run (PS, Warners K17896) M 4.00
45 EMMYLOU HARRIS, I Ain't Living Long Like This (Warners K17133) EX 3.00
45 JET HARRIS, Main Title Theme / Some People (Decca F11488) EX 4.00
45 JET HARRIS & TONY MEEHAN, (Decca F11563) EX 4.00
45 JET HARRIS & TONY MEEHAN, (Decca F11644) EX 4.00
45 JET HARRIS & TONY MEEHAN, (Decca F11710) EX 5.00
45 KEITH HARRIS, Orville's Song (PS, BBC RESL 124) M 4.00
45 MAX HARRIS, Gurney Slade (Fontana H282) EX 4.00
45 MAX HARRIS, Wheels (Fontana H296) EX 4.00
45 RAHNI HARRIS & F.L.O., Six Million Steps (Mercury 6007.198) EX 4.00
45 RENEE HARRIS, Doctor Music (Epic EPC 5427, Demo) EX 4.00
45 RICHARD HARRIS, MacArthur Park (ABC 4042) EX 3.00
45 ROLF HARRIS, Tie Me Kangaroo Down Sport (Columbia DB 4483) M 5.00
45 ROLF HARRIS, Sun Arise (Columbia DB 4888) EX 4.00
45 ROLF HARRIS, I Know A Man (Columbia DB 7064, Demo) EX 6.00
45 ROLF HARRIS, Iko Iko (Columbia DB 7554, Demo) EX 6.00
45 ROLF HARRIS, Jake The Peg (Columbia DB 7803) M 4.00
45 ROLF HARRIS, Hev Yew Gotta Loight Boy (Columbia DB 8014, Demo) M 6.00
45 ROLF HARRIS, Two Little Boys (Columbia DB 8430) M 3.00
45 ROLF HARRIS, Happy Birthday, Father Christmas (EMI 2380, Demo) EX 4.00
45 ROLF HARRIS, Yarrabangee (EMI 2462, Demo) EX 4.00
45 GEORGE HARRISON, My Sweet Lord (Apple R5884) M 4.00
45 GEORGE HARRISON, Bangla-Desh (Apple R5912) EX 4.00
45 GEORGE HARRISON, Give Me Love (Apple R5988) EX 4.00
45 GEORGE HARRISON, All Those Years Ago (PS, Dark Horse K17807) M 5.00
45 GEORGE HARRISON, Got My Mind Set On You (PS, Dark Horse W8178) M 5.00
45 GEORGE HARRISON, You (PS, Apple R6007) M 7.00
45 GEORGE HARRISON, Ding Dong (Apple R56002) EX 4.00
45 NOEL HARRISON, The Windmills Of Your Mind (Reprise K14004) M 4.00
45 WILBERT HARRISON, Kansas City (Eric 161, Jukebox issue) EX 5.00
45 MELANIE HARROLD, I Live In The City (DJM DJS 10893, Promo) M 5.00
45 DEBBIE HARRY, Backfired (PS, Chrysalis CHS 2526) M 4.00
45 DEBBIE HARRY, The Jam Was Moving (PS, Chrysalis CHS 2554) EX 3.00
45 DEBBIE HARRY, Rush Rush (from Movie Scarface) PS, Chrysalis CHS 2752) EX 3.00
45 DEBBIE HARRY, French Kissin' (PS, Chrysalis CHS 3066) EX 3.00
45 DEBBIE HARRY, In Love With Love (PS, Chrysalis CHS 3128) EX 3.00
45 DEBBIE HARRY, I Want That Man (Poster PS, Chrysalis CHSPB 3369) M 5.00
45 DEBBIE HARRY, Free To Fall (PS, Chrysalis 108989) M 3.00
45 BOB HARTER, The Atom (20th Century 211, US issue, Orig. sleeve) M 5.00
45 DAN HARTMAN, Instant Replay (Blue Sky SKY 6706) M 4.00
45 DAN HARTMAN, This Is It (Blue Sky SKY 6999, Demo) EX 4.00
45 DON HARVEY TRIO, Harvey's Tune (Piccadilly 7N 35052) EX 4.00
45 SENSATIONAL ALEX HARVEY BAND, Delilah (Vertigo ALEX 001) M 4.00
45 SENSATIONAL ALEX HARVEY BAND, Gamblin' Bar Room Blues (Vertigo ALEX 002) EX 5.00
45 SENSATIONAL ALEX HARVEY BAND, Runaway (Vertigo ALEX 003) EX 4.00
45 SENSATIONAL ALEX HARVEY BAND, Boston Tea Party (Mountain TOP 12) M 4.00
45 SENSATIONAL ALEX HARVEY BAND, Amos Moses (Mountain TOP 19) M 5.00
45 ALEX HARVEY THE NEW BAND, Shakin' All Over (PS, RCA PB5199) M 5.00
45 RICHARD HARVEY, Elegy TV Theme (Anglia ASV 104) M 4.00
45 ANNIE HASLAM, Going Home (Warners K17563) M 5.00
45 JO BURG HAWK, "Orang Otang" (Charisma CS 194) EX 4.00
45 CHESNEY HAWKES, The One & Only PS, Charisma CHS 3627) M 4.00
45 CHESNEY HAWKES, Heart (Poster, PS, Charisma CHS 3681) M 5.00
45 HAWKWIND, Silver Machine (United Artists UP 35381) EX 4.00
45 PETE HAYCOCK'S CLIMAX, Young Executives (PS, Nu-Disk HAY 2) EX 5.00
45 PETER LIND HAYES, Sing Me A Happy Song (Brunswick 05821, 1-sided Demo) M 5.00
45 JUSTIN HAYWARD, One Lonely Room (Deram DM 428) VG 4.00
45 JUSTIN HAYWARD & JOHN LODGE, Blue Guitar (Threshold TH21) EX 3.00
45 LEON HAYWOOD, Don't Push It Don't Force It (20th Century TC 2443) M 4.00
45 HEADBOYS, The Shape Of Things To Come (PS, RSO 40) EX 4.00
45 HEADBOYS, Stepping Stones (PS, RSO 49) EX 4.00
45 TOPPER HEADON, Drumming Man (Mercury MERDJ 194, 1-sided Demo) M 5.00
45 TED HEATH ORCHESTRA, Sermonette (Decca, 1-sided Demo) M 4.00
45 TED HEATH ORCHESTRA, Madison Time (Decca, 1-sided Demo) M 4.00
45 TED HEATH ORCHESTRA, Oliver (Decca, 1-sided Demo) M 4.00
45 HEATWAVE, Boogie Nights (GTO GT 77) EX 4.00
45 HEATWAVE, Too Hot To Handle (GTO GT 91) M 3.00
45 HEATWAVE, The Groove Line (GTO GT 115) M 3.00
45 HEATWAVE, Mind Blowing Decisions (GTO GT 226) EX 3.00
45 HEATWAVE, Always & Ever (PS, GTO GT 236) M 4.00
45 HEATWAVE, Gangsters Of The Groove (GTO GT 285) EX 3.00
45 HEATWAVE, Jitterbuggin' (GTO GT 290, Demo) M 4.00
45 HEATWAVE, Lettin' It Loose (Epic EPC 2414, Demo) M 4.00
45 HEAVEN 17, I'm Your Money (PS, Virgin VS 417) M 3.00
45 HEAVEN 17, Let Me Go (PS, Virgin VS 537) M 3.00
45 HEAVEN 17, Temptation (PS, Virgin VS 570) M 3.00
45 HEAVEN 17, Come Live With Me (PS, Virgin VS 607) M 3.00
45 HEAVEN 17, Crushed By The Wheels Of Industry (PS, Virgin VS 628) M 3.00
45 HEAVEN 17, Sunset Now (PS, Virgin VS 708) M 3.00
45 HEAVEN 17, This Is Mine (PS, Virgin VS 722) M 3.00
45 HEDGEHOPPERS ANONYMOUS, It's Good News Week (Decca F12241) EX 4.00
45 HEDGEHOPPERS ANONYMOUS, Don't Push Me (Decca F12298) EX 5.00
45 HEINZ, Just Like Eddie (Decca F11693) M 4.00
45 HEINZ, Country Boy (Decca F11768) EX 4.00
45 HEINZ, You Were There (Decca F11831) VG 4.00
45 HEINZ, Just Like Eddie (Decca F13762) M 4.00
45 HELLO, Tell Him (Bell 1377) M 5.00
45 HELLO, Games Up (Bell 1406) EX 4.00
45 HELLO, New York Groove (Bell 1438) M 4.00
45 BOBBY HELMS, Jacqueline (Brunswick 45.05748) G 4.00
45 JIMMY HELMS, Gonna Make You An Offer You Can't Refuse (Fly BUG27) M 4.00
45 JOE 'MR PIANO' HENDERSON, Trudie (Pye 7N 15147) EX 3.00
45 JOE 'MR PIANO' HENDERSON, Treble Chance (Pye 7N 15224) EX 3.00
45 RIKKI HENDERSON, A Teenager In Love (Embassy WB 343) EX 3.00
45 BOBBY HENRY, Head Case (PS, A&M AMS 7408, Demo) EX 5.00
45 BOBBY HENRY, Soho Sad Show (A&M AMS 7441, Clear vinyl) EX 4.00
45 CLARENCE 'FROGMAN' HENRY, But I Do (Pye 7N 25078) EX 5.00
45 CLARENCE 'FROGMAN' HENRY, You Always Hurt The One You Love (Pye 7N 25089) EX 4.00
45 CLARENCE 'FROGMAN' HENRY, Lonely Street (Pye 7N 25108) VG 4.00
45 LENNY HENRY, Mole In The Hole (Jet 7006) M 5.00
45 PAUL HENRY, Benny's Theme (Crossroads) (Pye 7N 46027) EX 4.00
45 HERD, From The Underworld (Fontana TF 856) EX 4.00
45 HEREFORD UNITED, Hereford United (FA Cup '72) (Witch WRCS 001) EX 5.00
45 WOODY HERMAN, The First Thing I Do (Fantasy FTC 126, Demo) EX 4.00
45 HERMAN'S HERMITS, I'm Into Something Good (Columbia DB 7338) EX 3.00
45 HERMAN'S HERMITS, Silhouettes (Columbia DB 7475) EX 3.00
45 HERMAN'S HERMITS, Wonderful World (Columbia DB 7546) EX 5.00
45 HERMAN'S HERMITS, Just A Little Bit Better (Columbia DB 7670) EX 3.00
45 HERMAN'S HERMITS, A Must To Avoid (Columbia DB 7791) EX 3.00
45 HERMAN'S HERMITS, You Won't Be Leaving (Columbia DB 7861) EX 5.00
45 HERMAN'S HERMITS, This Door Swings Both Ways (Columbia DB 7947) EX 5.00
45 HERMAN'S HERMITS, No Milk Today (Columbia DB 8012) EX 7.00
45 HERMAN'S HERMITS, There's A Kind Of Hush (Columbia DB 8123) EX 4.00
45 HERMAN'S HERMITS, I Can Take Or Leave Your Loving (Columbia DB 8327) M 4.00
45 HERMAN'S HERMITS, Sleepy Joe (Columbia DB 8404) EX 4.00
45 HERMAN'S HERMITS, Sunshine Girl (Columbia DB 8446) EX 4.00
45 HERMAN'S HERMITS, Something's Happening (Columbia DB 8504) EX 4.00
45 HERMAN'S HERMITS, Here Comes The Star (Columbia DB 8626) EX 7.00
45 HERMAN'S HERMITS, Years May Come, Years May Go (Columbia DB 8656) EX 4.00
45 HERMAN'S HERMITS, Bet Yer Life I Do (RAK 102) EX 4.00
45 HERMAN'S HERMITS, I Can Take Or Leave Your Loving (MGM K13885, US issue) EX 5.00
45 HERMAN'S HERMITS, Sleepy Joe (MGM K13934, US issue) EX 5.00
45 PATRICK HERNANDEZ, Born To Be Alive (Gem GEMS 4) EX 5.00
45 PATRICK HERNANDEZ, Goodbye (Recorded Delivery RDR 005) M 4.00
45 NICK HEYWARD, Whistle Down The Wind (PS, Arista HEY 1) M 4.00
45 AL HIBLER, I Can't Put My Arms Around A Memory (Decca 9.29543, US issue) EX 4.00
45 EDDIE HICKEY, Cap And Gown (Decca F11153) VG 4.00
45 BERTIE HIGGINS, Key Largo (Epic EPC 2168) M 5.00
45 HIGHWAYMEN, Michael (United Artists POP 910) M 4.00
45 HIGHWAYMEN, The Gypsy Rover (United Artists POP 948) EX 4.00
45 HIGHWAY 101, Every Moment (Rocket ROKN 528, Demo) M 4.00
45 HIGH WINDOWS, Maybe Someday (CBS 3208) G 4.00
45 BENNY HILL, Gather In The Mushrooms (Pye 7N 15327) EX 4.00
45 BENNY HILL, The Harvest Of Love (Pye 7N 15520) EX 4.00
45 BENNY HILL, Ernie (The Fastest Milkman In The West) (Col. DB 8833) EX 4.00
45 DAN HILL, Sometimes When We Touch (20th Century BTC 2355) M 4.00
45 FRED HILL, Nightbeat (NEMS BSS 102) EX 5.00
45 MICHAEL HILL, Bubble Bath (Parlophone R4916, Demo) EX 5.00
45 MICHAEL HILL, Joey's Song (Parlophone R4671) EX 4.00
45 MICHAEL HILL, Blue On Blue (Parlophone R4727) EX 4.00
45 VINCE HILL, If You Knew (Pye 7N 17293) EX 4.00
45 VINCE HILL, Take Me To Your Heart Again (Columbia DB 7781) EX 3.00
45 VINCE HILL, Heartaches (Columbia DB 7852) M 4.00
45 VINCE HILL, Invisible Tears (Columbia DB 8042) EX 4.00
45 VINCE HILL, Edelweiss (Columbia DB 8127) M 4.00
45 VINCE HILL, Roses Of Picardy (Columbia DB 8185) M 4.00
45 VINCE HILL, Love Letters In The Sand (Columbia DB 8268) EX 3.00
45 VINCE HILL, Why Can't I Remember (Columbia DB 8305) EX 3.00
45 VINCE HILL, Can't Keep You Out Of My Heart (Columbia DB 8363) M 3.00
45 VINCE HILL, The Wonderful Season Of Love (Columbia DB 8546) M 3.00
45 VINCE HILL, Look Around And You'll Find Me There (Columbia DB 8804) EX 3.00
45 VINCE HILL, Brother Son And Sister Moon (EMI 2041) EX 4.00
45 "HILLSBOROUGH", Ferry 'Cross The Mersey PS, Commemorative 45, PWL 41) M 4.00
45 RONNIE HILTON, Young And Foolish (HMV 7M 358) VG 4.00
45 RONNIE HILTON, I May Never Pass This Way Again (HMV POP 468) VG 4.00
45 RONNIE HILTON, A Simple Love (HMV POP 711) EX 3.00
45 RONNIE HILTON, Hey, Look Me Over (HMV POP 936) EX 3.00
45 RONNIE HILTON, The Gift (HMV POP 1106) EX 4.00
45 RONNIE HILTON, They Can't Take That Away From Me (HMV POP 1190) EX 3.00
45 RONNIE HILTON, Don't Let The Rain Come Down (HMV POP 1291) EX 3.00
45 RONNIE HILTON, Love You I Will (HMV POP 1339) EX 3.00
45 RONNIE HILTON, A Windmill In Old Amsterdam (HMV POP 1378) EX 4.00
45 RONNIE HILTON, I'll Sleep A Little Easier Tonight (Red Rock-Red R8) M 4.00
45 RUPERT HINE, Misplaced Love (A&M AMS 8106) EX 4.00
45 RUPERT HINE, Surface Tension (A&M AMS 8126, Promo) M 4.00
45 RUPERT HINE, The Set Up (A&M AMS 8206, Promo) M 4.00
45 HITCH-HIKERS' GUIDE TO THE GALAXY, TV Theme - Original (PS, ABO 5) M 4.00
45 HI-TENSION, Hi-Tension (Island WIP 6422) M 4.00
45 HI-TENSION, British Hustle (Island WIP 6446) M 3.00
45 HI-TENSION, Autumn Love (Island WIP 6462) EX 3.00
45 HI-TENSION, We've Got The Funk (EMI 5225) M 4.00
45 HOBO RADIO COMPANY, Oh, Oh, Oh, Oh, Oh, Oh What A Drag (Red Bus RBUS 63) M 5.00
45 EDMUND HOCKERIDGE, A Canadian In London (PS, Pye NEP 24048 EP) EX 4.00
45 EDMUND HOCKERIDGE, Do I Love You (Pye Nixa 7N 15167) EX 4.00
45 FERRY HODGE, Please Lady Stay (Pye 7N 15167) M 5.00
45 RODGER HODGSON, In Jeopardy (PS, A&M AM 232) M 5.00
45 RODGER HODGSON, Had A Dream (A&M AMRS 1452) EX 3.00
45 PETER HOFMANN, The Sun Ain't Gonna Shine Anymore (PS, CBS 3178) EX 4.00
45 MICHAEL HOLLIDAY, The Story Of My Life Columbia DB 4058) EX 4.00
45 MICHAEL HOLLIDAY, I'll Always Be In Love With You (Columbia DB 4155) EX 4.00
45 MICHAEL HOLLIDAY, Starry Eyed (Columbia DB 4378) EX 4.00
45 MICHAEL HOLLIDAY, Dream Talk (Columbia DB 4437) EX 4.00
45 MICHAEL HOLLIDAY, It Only Takes A Minute (Columbia DB 4890) EX 4.00
45 STANLEY HOLLOWAY, Growing Old (Decca F11140, 1-sided Demo) M 4.00
45 HOLLIES, Stay (Parlophone R5077) EX 5.00
45 HOLLIES, Just One Look (Parlophone R5104) EX 4.00
45 HOLLIES, We're Through (Parlophone R5178) M 5.00
45 HOLLIES, I'm Alive (Parlophone R5287) EX 4.00
45 HOLLIES, Look Through My Window (Parlophone R5322) EX 4.00
45 HOLLIES, I Can't Let Go (Parlophone R5409) EX 4.00
45 HOLLIES, Stop Stop Stop (Parlophone R5508) EX 5.00
45 HOLLIES, On A Carousel (Parlophone R5562) EX 4.00
45 HOLLIES, Carrie Ann (Parlophone R5602) M 5.00
45 HOLLIES, Jennifer Eccles (Parlophone R5680) EX 4.00
45 HOLLIES, Listen To Me (Parlophone R5733) VG 4.00
45 HOLLIES, Sorry Suzanne (Parlophone R5765) M 5.00
45 HOLLIES, He Ain't Heavy... He's My Brother (Parlophone R5806) VG 4.00
45 HOLLIES, I Can't Tell The Bottom From The Top (Parlophone R5837) M 5.00
45 HOLLIES, Gasoline Alley Bred (Parlophone R5862) G 3.00
45 HOLLIES, Hey Willy (Parlophone R5905) G 3.00
45 HOLLIES, Long Cool Woman In A Black Dress (Parlophone R5939) VG 3.00
45 HOLLIES, The Baby (Polydor 2058.199) M 5.00
45 HOLLIES, Curly Billy (Polydor 2058.403) M 4.00
45 HOLLIES, The Air That I Breathe (Polydor 2058.435) EX 4.00
45 HOLLIES, I'm Down (Polydor 2058.533) F 3.00
45 HOLLIES, He Ain't Heavy, He's My Brother (PS, EMI EM 74) M 4.00
45 HOLLIES, Holliedaze (A Medley) (EMI EMI 5229) M 4.00
45 BUDDY HOLLY, It Doesn't Matter Anymore (Coral 72360) EX 3.00
45 BUDDY HOLLY, Heartbeat (Coral 72392) EX 6.00
45 BUDDY HOLLY, Baby I Don't Care (Coral 72432) EX 5.00
45 BUDDY HOLLY, Brown Eyed Handsome Man (Coral 72459) EX 5.00
45 BUDDY HOLLY, What To Do (Coral 72469) EX 10.00
45 HOLLYWOOD BEYOND, What's The Colour Of Money? PS, WEA YZ 76) EX 4.00
45 HOLLYWOOD VINES, When Johnny Comes Slidin' Home (Capitol CL 15191) VG 4.00
45 EDDIE HOLMAN, (Hey There) Lonely Girl (Stateside SS 2160) EX 5.00
45 EDDIE HOLMAN, (Where Do I Begin) Love Story (ABC 11292, US Promo) M 6.00
45 RUPERT HOLMES, Escape (The Pina Colada Song) (Infinity INF 120) M 4.00
45 RUPERT HOLMES, Him (MCA 565) M 4.00
45 RUPERT HOLMES, The End (Elektra K12593, DJ copy) EX 5.00
45 HOME AND AWAY, Australian TV Series Theme (PS, ATN SCORE 19) M 5.00
45 HONEYBUS, I Can't Let Maggie Go (Decca F13631) M 4.00
45 HONEYCOMBS, Have I The Right (Pye 7N 15664) EX 4.00
45 HONEYCOMBS, That's The Way (Pye 7N 15890) EX 4.00
45 HONEY DRIPPERS, Sea Of Love (PS, WEA YZ 33) M 6.00
45 RICHARD DENTON, Theme From "Hong Kong Beat" (BBC RESL 52) EX 4.00
45 "HOOKED ON CLASSICS", Royal Philharmonia Compilation (RCA 109) EX 4.00
45 FRANK HOOVER, Rock Me (DJM DJS 10931, Promo) M 5.00
45 FRANK HOOVER, This Feelin' (DJM DJS 10947) M 5.00
45 JOHN LEE HOOKER, Boogie At Russian Hill (PS, Virgin POB 4) M 4.00
45 HOOTERS, Satellite (PS, CBS 651168) M 5.00
45 MARY HOPKIN, Those Were The Days (Apple 2) EX 4.00
45 MARY HOPKIN, Temma Harbour (PS, Apple 22) EX 4.00
45 MARY HOPKIN, Knock Knock Who's There (PS, Apple 26) M 4.00
45 MARY HOPKIN, Think About Your Children (PS, Apple 30) EX 4.00
45 MARY HOPKIN, If You Love Me (I Won't Care) (Good Earth GD 2) EX 4.00
45 MARY HOPKIN, Ave Maria (PS, Trax 7TX 13) EX 4.00
45 BARRY HOPKINS, 1927 Kansas City (Pye 7N 46004, Promo) M 5.00
45 JIMMY 'BO' HORNE, Gimme Some (RCA 2585) EX 4.00
45 LENA HORNE, A New Fangled Tango (RCA 1120) EX 4.00
45 BRUCE HORNSBY, Every Little Kiss (RCA PB 49797) EX 4.00
45 HORSLIPS, The Power And The Glory (DJM 10792, Green vinyl) M 4.00
45 HORSLIPS, Speed The Plough (DJM 10859) M 4.00
45 HORSLIPS, The Man Who Built America (PS, DJM 10888, Yellow vinyl) M 4.00

45 JOHNNY HORTON, North To Alaska (Phillips PB 1062) EX 4.00
45 ROBERT HORTON, Shenandoah (Pye 7N 17031) EX 4.00
45 HOT, Angel In Your Arms (Big Tree K10927) EX 5.00
45 HOT BUTTER, Popcorn (Pye 7N 25583) EX 4.00
45 HOT CHOCOLATE, I Believe In Love (RAK 118) VG 4.00
45 HOT CHOCOLATE, Brother Louie (RAK 149) EX 3.00
45 HOT CHOCOLATE, Emma (RAK 168) EX 3.00
45 HOT CHOCOLATE, Sexy Lady (RAK 188) EX 3.00
45 HOT CHOCOLATE, Disco Queen (RAK 202) EX 3.00
45 HOT CHOCOLATE, A Child's Prayer (RAK 212) M 3.00
45 HOT CHOCOLATE, You Sexy Thing (RAK 221) M 3.00
45 HOT CHOCOLATE, Don't Stop It Now (RAK 230) EX 3.00
45 HOT CHOCOLATE, Man To Man (RAK 238) M 3.00
45 HOT CHOCOLATE, Heaven Is The Back Seat Of My Cadillac (RAK 240) EX 3.00
45 HOT CHOCOLATE, So You Win Again (RAK 259) EX 3.00
45 HOT CHOCOLATE, Put Your Love In Me (RAK 266) M 3.00
45 HOT CHOCOLATE, Every 1's A Winner (RAK 270) M 3.00
45 HOT CHOCOLATE, I'll Put You Together Again (PS, RAK 286) EX 3.00
45 HOT CHOCOLATE, No Doubt About It (PS, RAK 310, Demo) M 4.00
45 HOT CHOCOLATE, Are You Getting Enough Of What Makes You Happy (PS, RAK 318, Demo) M 4.00
45 HOT CHOCOLATE, Love Me To Sleep (PS, RAK 324) EX 3.00
45 HOT CHOCOLATE, Losing You (RAK 328) M 4.00
45 HOT CHOCOLATE, You'll Never Be So Wrong (PS, RAK 331, handwritten White Demo) M 10.00
45 HOT CHOCOLATE, Girl Crazy (PS, RAK 341) M 3.00
45 HOT CHOCOLATE, It Started With A Kiss (PS, RAK 344) EX 3.00
45 HOT CHOCOLATE, Chances (RAK 350) EX 3.00
45 HOT CHOCOLATE, What Kinda Boy You're Lookin' For (Girl) (PS, RAK 357) M 3.00
45 HOT CHOCOLATE, Tears On The Telephone (PS, RAK 363) M 4.00
45 HOT CHOCOLATE, Gave You My Heart (Didn't I) (PS, RAK 369) M 3.00
45 HOTHOUSE FLOWERS, Don't Go (PS, London LON 174) EX 3.00
45 HOTLEGS, Neanderthal Man (Fontana 6007.019) EX 4.00
45 HOTSHOTS, Snoopy Versus The Red Baron (Mooncrest MOON 5) EX 3.00
45 HOUSEMARTINS, Happy Hour (PS, Go Disc GOD 11) EX 3.00
45 HOUSEMARTINS, Think For A Minute (PS, Go Disc GOD 13) EX 3.00
45 HOUSEMARTINS, Caravan Of Love (PS, Go Disc GOD 16) EX 3.00
45 HOUSEMARTINS, Five Get Over Excited (PS, Go Disc GOD 18) M 4.00
45 HOUSEMARTINS, Me And The Farmer (PS, Go Disc GOD 19) M 4.00
45 HOUSEMARTINS, Build (PS, Go Disc GOD 21) EX 3.00
45 DAVID HOUSTON, Wonders Of The Wine (Epic 5-10643, US DJ copy) EX 5.00
45 THELMA HOUSTON, Save The Country (Stateside SS 8036) EX 4.00
45 THELMA HOUSTON, I Just Wanna Be Me (Stateside SS 8044) EX 4.00
45 THELMA HOUSTON, Don't Leave Me This Way (Motown TMG 1060) EX 4.00
45 WHITNEY HOUSTON, Saving All My Love For You (PS, Arista 640) M 4.00
45 WHITNEY HOUSTON, How Will I Know (PS, Arista 656) EX 3.00
45 WHITNEY HOUSTON, Greatest Love Of All (PS, Arista 658) EX 3.00
45 WHITNEY HOUSTON, One Moment In Time (PS, Arista 111613) M 4.00
45 WHITNEY HOUSTON, Where Do Broken Hearts Go (PS, Arista 109793) EX 3.00
45 WHITNEY HOUSTON, Didn't We Almost Have It All (PS, Arista RIS 31) EX 3.00
45 WHITNEY HOUSTON, So Emotional (PS, Arista RIS 43) EX 3.00
45 WHITNEY HOUSTON, I Wanna Dance With Somebody (PS, Arista RIS 1) M 4.00
45 WHITNEY HOUSTON, Love Will Save The Day (PS, Arista 111516) M 3.00
45 WHITNEY HOUSTON, Exhale (Rare Jukebox copy 547JB) (PS, Arista 21327, US issue) EX 10.00
45 WHITNEY HOUSTON, I'm Your Baby Tonight (PS, Arista 113594) M 4.00
45 WHITNEY HOUSTON, Queen Of The Night (PS, Arista 169307) M 4.00
45 WHITNEY HOUSTON, All The Man That I Need (PS, Arista 114000, Lyrics) EX 3.00
45 WHITNEY HOUSTON, I Will Always Love You (PS, Arista 120657) M 4.00
45 WHITNEY HOUSTON, My Name Is Not Susan (PS, Arista 114510) M 3.00
45 BILLY HOWARD, King Of The Cops (Penny Farthing PEN 892) EX 4.00
45 HOWARD'S WAY, Simon May's TV Theme (PS, BBC RESL 174) M 4.00
45 HOWCHER, Colder Than The Coldest Sea (PS, RAK 378) EX 6.00
45 CATHERINE HOWE, Harry (RCA 2508) EX 5.00
45 CATHERINE HOWE, Turn The Corner Singing (Ariola ARO 152) M 4.00
45 CATHERINE HOWE, Goin' Back (Ariola ARO 232) EX 4.00
45 EDDIE HOWELL, A Long Story (Save Me) (Warners K16550) M 5.00
45 HRATCH, Another Way Of Going Home (DJM DJS 10765) EX 5.00
45 FRANK HUBBELL & THE HUBB-CAPS, Broken Date (Torix 6005, US issue) EX 5.00
45 ROY HUDD, The Hole In The Elephant's Bottom (Pye 7N 45666, Promo) M 5.00
45 HUDSON-FORD, Pick Up The Pieces (A&M AMS 7078) EX 4.00
45 HUDSON-FORD, Burn Baby Burn (A&M AMS 7096) M 4.00
45 HUDSON & LANDRY, Bruiser La Rue (Dore 868, US issue) M 5.00
45 AL HUDSON & PARTNERS, You Can Do It (MCA 511) M 4.00
45 PAUL HUDSON, Somebody Stole My Girl (Solid Gold SGR 110) M 4.00
45 HUGO & LUIGI MUSIC MACHINE, "The Godfather" Love Theme (H&L 4691) EX 4.00
45 ALAN HULL, One More Bottle Of Wine (Warners K16599) EX 5.00
45 HUMAN LEAGUE, Being Boiled (PS, Fast Product FAST 4) EX 6.00
45 HUMAN LEAGUE, Rock 'n' Roll (PS, Virgin SV 105) M 6.00
45 HUMAN LEAGUE, Empire State Human (PS, Virgin VS 294) EX 5.00
45 HUMAN LEAGUE, Boys & Girls (PS, Virgin VS 395) EX 5.00
45 HUMAN LEAGUE, The Sound Of The Crowd (PS, Virgin VS 416) M 3.00
45 HUMAN LEAGUE, Love Action (PS, Virgin VS 435) M 3.00
45 HUMAN LEAGUE, Open Your Heart (PS, Virgin VS 453) EX 3.00
45 HUMAN LEAGUE, Don't You Want Me (PS, Virgin VS 466) M 5.00
45 HUMAN LEAGUE, Mirror Man (PS, Virgin VS 522) M 3.00
45 HUMAN LEAGUE, Fascination (PS, Virgin VS 569) M 3.00
45 HUMAN LEAGUE, Life On Your Own (PS, Virgin VS 688) M 3.00
45 HUMAN LEAGUE, The Lebanon (PS, Virgin VS 672) M 3.00
45 HUMAN LEAGUE, Louise (PS, Virgin VS 723) M 3.00
45 HUMAN LEAGUE, Human (PS, Virgin VS 880) EX 3.00
45 HUMBLE PIE, Natural Born Bugie (Immediate IM 082) EX 4.00
45 HUMBLE PIE, Natural Born Woman (Immediate 001, US issue) M 5.00
45 PAUL HUMPHREY, Cochise (ABC 4046) E 4.00
45 ENGELBERT HUMPERDINCK, Release Me (Decca F12541) M 4.00
45 ENGELBERT HUMPERDINCK, There Goes My Everything (Decca F12610) M 3.00
45 ENGELBERT HUMPERDINCK, The Last Waltz (Decca F12655) M 3.00
45 ENGELBERT HUMPERDINCK, Am I That Easy To Forget (Decca F12722) M 3.00
45 ENGELBERT HUMPERDINCK, A Man Without Love (Decca F12770) EX 3.00
45 ENGELBERT HUMPERDINCK, Les Bicyclettes de Belsize (Decca F12834) M 3.00
45 ENGELBERT HUMPERDINCK, The Way It Used To Be (Decca F12879) M 3.00
45 ENGELBERT HUMPERDINCK, Winter World Of Love (Decca F12980) EX 3.00
45 IAN HUNTER, Once Bitten Twice Shy (CBS 3194) EX 4.00
45 IAN HUNTER, Who Do You Love (CBS 3486) M 5.00
45 IAN HUNTER, Justice Of The Peace (CBS 5229) EX 6.00
45 IAN HUNTER, Somethin's Goin' On (CBS 3855) EX 4.00
45 IAN HUNTER, England Rocks (PS, CBS 5497) M 6.00
45 IAN HUNTER, When The Daylight Comes (PS, Chrysalis 2324, White vinyl) EX 5.00
45 IAN HUNTER, Cleveland Rocks (PS, Chrysalis 2390) EX 5.00
45 IAN HUNTER, Lisa Likes Rock 'n' Roll (PS, Chrysalis 2542, Clear vinyl) M 5.00
45 IAN HUNTER, I Need Your Love (Chrysalis 2542, US Promo) M 5.00
45 IAN HUNTER, All Of The Good Ones Are Taken (Columbia 38.03929, US Promo) M 5.00
45 IVORY JOE HUNTER, I'm Hooked (Capitol CL 15220) F 4.00
45 IVORY JOE HUNTER, Waiting In Vain (King 45.15027, US issue) M 5.00
45 RED VINCENT HURLEY, When (Pye 7N 45583) EX 5.00
45 MICHAEL HURST, Country Boy From London Town (Columbia 3.10141, US Demo) M 5.00
45 FERLIN HUSKY, My Love For You (Capitol 4343, US issue) M 5.00
45 FERLIN HUSKY, Wings Of A Dove (Starline 6024) EX 4.00
45 JOHN HUTCHINSON, Dream (Power Exchange PX 272) M 4.00
45 BRIAN HYLAND, Itsy Bitsy etc. (London HLR 9161) EX 5.00
45 BRIAN HYLAND, Ginny Come Lately (HMV POP 1013) EX 3.00
45 BRIAN HYLAND, Sealed With A Kiss (HMV POP 1051) EX 3.00
45 BRIAN HYLAND, Warmed Over Kisses (HMV POP 1079) EX 5.00
45 BRIAN HYLAND, Holiday For Clowns (Phillips BF 1569) F 4.00
45 BRIAN HYLAND, Only Wanna Make You Happy (Uni UNS 545) VG 4.00
45 SHEILA HYLTON, Breakfast In Bed (Ballistic BP 304) EX 4.00
45 SHEILA HYLTON, The Bed's Too Big Without You (Island WIP 6671) M 3.00
45 THE (HYPOTHETICAL) PROPHETS, Person To Person (PS, Epic A3257) M 5.00

LATE ADDITIONS

45 ED HAMILTON, Emily's Eyes (Evolution E3003) EX 7.00
45 RUSS HAMILTON, We Will Make Love (Oriole 45.1359) EX 5.00
45 HAMMERSMITH GORILLAS, You Really Got Me (Raw Records RAW2) M 10.00
45 HEATH HAMPSTEAD, I Started A Joke (Polydor 56289) EX 5.00
45 TONY HANCOCK, The Blodd Donor EP (PS, Pye NEP 24175) EX 7.00
45 HAPPENINGS, My Mammy (Pye 7N 25501) M 5.00
45 HARMONAIRES, Lorraine (Collectables COL 1318, Jukebox) M 5.00
45 HARMONY GRASS, Move In A Little Closer Baby (RCA 1772) EX 7.00
45 ANITA HARRIS, You And I (Columbia DB 8962, Demo) M 7.00
45 JAYE HARRISON, Value For Money (Ember EMBS 351) M 5.00
45 HERR LENNIE HASTINGS, Auf Wiedersehen, My Dear (Columbia DB 4675) EX 5.00
45 CHESNEY HAWKES, The One And Only (PS, Chrysalis CHS 3627) EX 4.00
45 HAYSI FANTAYZZE, Shiny Shiny (Pic disc, Regard 106) M 5.00
45 TED HEATH MUSIC, Swingin' Shepherd Blues (Decca F11000) EX 5.00
45 HEAVEN 17, Height Of The Fighting (Virgin VS 483, Co. sleeve) M 12.00
45 DICKIE HENDERSON, Kalamazoo (President PT 230) M 6.00
45 BENNY HILL, The Harvest Of Love EP (PS, Pye NEP 24174) EX 6.00
45 STEVE HILLAGE, 'Ley Lines To Glassdom' (PS, Virgin VDJ 23) M 6.00
45 HITCHHIKERS, Rolling Dice (ABC 4160, Promo) M 6.00
45 LYNN HOLLAND, No Regrets (Polydor BM 56060) EX 5.00
45 MICHAEL HOLIDAY, Starry Eyed (Columbia DB 4378, Demo) M 7.00
45 BUDDY HOLLY, Bo Diddley (Coral Q72463) EX 5.00
45 HOLLY & THE ITALIANS, I Wanna Go Home (PS, Virgin VS 411) M 10.00
45 HOLLY & THE ITALIANS, Just For Tonight (PS, Virgin VS 429) M 8.00
45 HOMER & JETHRO, Waterloo (RCA 1148) EX 5.00
45 HOONAH, Smile (Mam 150) EX 5.00
45 HOPLITES, The Stranger (Parlophone R4436, Purple) VG 10.00
45 HOT BUTTER, Popcorn (Pye 7N 25583) EX 5.00
45 HOT CLUB, The Dirt That She Walks In... (PS, RAK 346) M 10.00
45 HOT CHOCOLATE, Love Is Life (RAK 103) M 5.00
45 HOT CHOCOLATE, You'll Always Be A Friend (RAK 139) M 8.00
45 HUDDERSFIELD TRANSIT AUTHORITY, Runaway (Polydor 2001.284) M 10.00
45 PAUL HUMPHREY, Funky L.A. (Lizard 45.1009, US Promo) EX 5.00

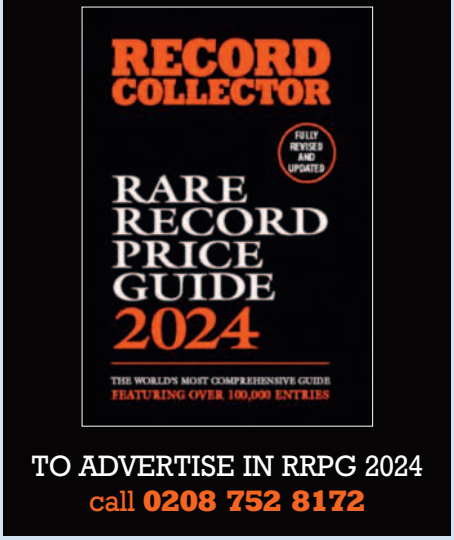
NEW STOCK 45s

45 BAR-KAYS, Soul Finger (Stax 601014) EX 7.00
45 LEN BARRY, 1-2-3 (Brunswick 05942) EX 4.00
45 BLACK SABBATH, Paranoid (Vertigo Swirl 6059.010) EX 10.00
45 ED BYRNES & CONNIE STEVENS, Kookie, Kookie (Warners WB5) EX 5.00
45 EDDIE COCHRAN, C'mon Everybody (London HLU 8792, Silver Tri) VG 6.00
45 CREEDENCE CLEARWATER REVIVAL, Have You Ever Seen The Rain (United Artists LBF 15440) EX 6.00
45 DOORS, Light My Fire (PS, Elektra EKR 125) EX 7.00
45 FIRST CLASS, Long Time Gone (UK Records UKR 82) EX 5.00
45 BOBBY GOLDSBORO, Autumn Of My Life (United Artists UP 2223) EX 6.00
45 JIMI HENDRIX EXPERIENCE, Hey Joe (Polydor 56139) EX 15.00
45 ISLEY BROTHERS, Put Yourself In My Place (Tamla TMG 708) EX 6.00
45 JARVIS BROTHERS, If I Could Write A Love Song (Decca F13606) EX 5.00
45 KINGSTON TRIO, Bye, Bye Thou Little Tiny Child (Capitol CL 15228) EX 5.00
45 KINKS, You Really Got Me (RK Records RK 1027) VG 5.00
45 LOBO, Me And You And A Dog Named Boo (Phillips 6073.801) EX 5.00
45 LOVE AFFAIR, Bringing On Back The Good Times (CBS 4300) VG 4.00
45 MARVELETTES, When You're Young And In Love (Tamla TMG 939) M 8.00
45 ESTHER & ABI OFARIM, Morning Of My Life (Phillips BF 1604) M 5.00
45 OTIS REDDING, Hard To Handle (Atlantic 584199) VG 5.00
45 R.E.M., Losing My Religion (PS, Warners W0015) M 5.00
45 STARBUCK, Moonlight Feels Right (Private Stock PVT 61) EX 4.00
45 STONE ROSES, One Love (PS, Silvertone ORE 17) EX 6.00
45 STONE ROSES, I Wanna Be Adored (PS, Silvertone ORE 31) M 6.00
45 STRANGLERS, Grip – London Lady (PS, United Artists UP 36211) M 8.00
45 FELICE TAYLOR, I Feel Love Comin' On (President PT 155) M 4.00
45 TRAFFIC, Hole In My Shoe (Island Solid Pink WIP 6017) EX 5.00
45 MALCOLM VAUGHAN, My Special Angel (HMV POP 419, Purple) M 6.00
45 NEIL YOUNG WITH CRAZY HORSE, Don't Cry No Tears (Reprise K14431) M 6.00

MIXED LPs

LP ABBA, Arrival (Epic EPC 86018) EX/EX 3.00
LP ABBA, The Visitors (Epic EPC 10032) M/M 3.00
LP ANEKA, Aneka (Hansa HAN LP3) M/M 5.00
LP JOAN BAEZ, House Of The Rising Sun (Musidisc 30 CV 1367) M/M 5.00
LP BANGLES, Different Light (CBS 26659) M/M 5.00
LP B.J.H., Gone To Earth (Die-cut PS, Polydor 2442.148) EX/EX 4.00
LP BEATLES, Sgt. Pepper (Parlophone PMC 7027, 1st Press w cut-outs) EX/EX 70.00
2LP BEE GEES, Greatest (RSO RSOX 001) M/M 5.00
LP BLACK SABBATH, Paranoid (Vertigo 6360.011, Spaceship label) EX/VG 20.00
LP BLACK SABBATH, Black Sabbath (WWA WWA 006) EX/EX 12.00
LP BLACK SABBATH, Sabbath Bloody Sabbath (WWA 003, Textured w Inner) EX/EX 30.00
LP BLACK SABBATH, Master Of Reality (WWA 008) EX/EX 10.00
LP BLACK SABBATH, Sabotage (NEMS 9119.001) EX/EX 15.00
2LP BONZO DOG, History Of The Bonzos (United Artists UAD 60071) EX/EX 15.00
LP DAVID BOWIE, Tonight (EMI DB1) M/M 10.00
LP DAVID BOWIE, Changesonebowie (RCA Victor RS 1055) M/M 12.00
LP DAVID BOWIE, Space Oddity (RCA Victor LSP 4813, Inner Lyrics) EX/EX 25.00
LP DAVID BOWIE, "Heroes" (RCA Victor PL 522, Lam., Inner) EX/EX 35.00
LP DAVID BOWIE, Ziggy Stardust (RCA Victor SF 8287, 2nd Press, Inner) EX/EX 25.00
LP DAVID BOWIE, Station To Station (RCA Victor APLI 1327, Inner) EX/EX 20.00
LP DAVID BOWIE, Low (RCA Victor PL 12030, Inner) EX/EX 20.00
LP DAVID BOWIE, Scary Monsters (RCA Victor BOW LP2, Inner Lyrics) EX/EX 10.00
LP DAVID BOWIE, Let's Dance (EMI AML 3029, Inner Lyrics) M/M 10.00
LP DAVID BOWIE, Diamond Dogs (RCA Victor APLI 0576, GF, 1st Press) EX/EX 40.00
2LP DAVID BOWIE, Stage (RCA Victor PL 02913, GF) M/M 12.00
2LP DAVID BOWIE, Live (RCA Victor APL 2.0771, GF) M/EX 15.00
LP DAVID BOWIE, The Man Who Sold The World (RCA Victor LSP 4816, Inner) VG/EX 10.00
LP DAVID BOWIE, Alladin Sane (RCA Victor RS 1001, GF, 1st Press, Inner) EX/EX 20.00
LP DAVID BOWIE, Lodger (RCA Victor BOW LP1, GF) VG/M 10.00
LP DAVID BOWIE, Pinups (RCA Victor RS 1003, Inner) M/VG 10.00
LP DAVID BOWIE, Young Americans (RCA Victor RS 1006) EX/EX 20.00
LP DAVID BOWIE, Hunky Dory (RCA Victor SF 8244, Lyrics) EX/EX 25.00
LP DAVID BOWIE, The World Of David Bowie (Decca SPA 58, Stereo) EX/EX 12.00
LP BYRDS, Younger Than Yesterday (CBS 62988) EX/EX 20.00
LP CANNED HEAT, Future Blues (GF, Liberty LBS 83364) EX/EX 10.00
LP CARPENTERS, Voice Of The Heart (A&M AMLX 64954) M/M 4.00
LP JOHNNY CASH, Johnny Cash At San Quentin (CBS 63629) EX/EX 4.00
LP JOHNNY CASH, Look At Them Beans (CBS 81012) M/M 6.00
LP CLANNAD, Macalla (RCA PL 70894) EX/EX 5.00
LP PETULA CLARK, The International Hits (Pye NPL 18123) M/M 4.00
LP CHICKEN SHACK, 100 Ton Chicken (Blue Horizon 7.63218) EX/EX 60.00

COMING SOON



TO ADVERTISE IN RRPG 2024
call 0208 752 8172

LP ALICE COOPER, Killer (Warners K56005, no Calendar) VG/EX 10.00
LP ELVIS COSTELLO, Armed Forces (Radar RAD 14, Inner) M/M 6.00
LP COUNTRY JOE & THE FISH, Together (Vanguard SVRL 19006) M/M 15.00
LP CREAM, Strange Brew (RSO RSD 5021) M/M 6.00
LP CREAM, Full Cream (Polydor 2447 010) EX/VG 5.00
2LP CROSBY STILLS NASH & YOUNG, 4 Way Street (Atlantic 2657.004) VG/EX 5.00
LP CROBAIT, We're Only Here For The Country (Avenue AVE 096) EX/EX 6.00
LP ROGER DALTRY, Daltry (GF, Track 2406.107) M/M 8.00
LP DANA, The World Of Dana (Rex SPA 415) EX/EX 4.00
LP DOCTORS OF MADNESS, Late Night Movies (Polydor 2383.378, Lyrics) EX/EX 8.00
LP FATS DOMINO, Fats Domino Story, Vol. 1 (United Artists UAS 30067) EX/EX 4.00
LP FATS DOMINO, Fats Domino Story, Vol. 2 (United Artists UAS 30068) EX/EX 4.00
LP DOOBIE BROTHERS, Best Of The Doobies (Warners K56308) M/M 5.00
LP DR. JOHN, 16 Hits (Trip TOP 16.1) EX/EX 8.00
LP BOB DYLAN, Bob Dylan (CBS 62022, Stereo) VG/EX 8.00
2LP BOB DYLAN, Self Portrait (CBS 66250, Stereo) VG/EX 6.00
LP BOB DYLAN, The Times They Are A-Changin' (CBS 62251) EX/EX 20.00
LP BOB DYLAN, The Freewheelin' Bob Dylan (CBS 62193) EX/EX 30.00
LP ERASURE, Wild! (Mute STUMM 75, Inners + Poster) EX/EX 10.00
LP FAIRPORT CONVENTION, Unhalfbricking (Island ILPS 9102, Pink I logo) VG/VG 20.00
LP DAVID FANSHAWE, African Sanctus (GF, Phillips 6558.001) M/M 8.00
LP FLEETWOOD MAC, Then Play On (Reprise RSLP 9000) VG/VG 15.00
LP JESSE FULLER, Jesse Fuller (Jazz-Blues) (Vogue LAG 12159) EX/EX 15.00
LP IAN GILLAN BAND, Clear Air Turbulence (Island ILPS 9500) M/M 5.00
LP FRANCOISE HARDY, In English (Marble Arch MAL 1163) EX/EX 8.00
LP JIMI HENDRIX, The Cry Of Love (Track 2408.101) EX/EX 10.00
LP IGGY POP, Raw Power (CBS 65586) EX/EX 18.00
LP IRONBRIDGE, Ironbridge (EMI 2C064 94889, French issue) EX/EX 8.00
LP BILLY JOEL, The Stranger (CBS 82311, Poster) EX/EX 4.00
LP EDDIE KENDRICKS, Vintage '78 (Arista AB 4170) EX/EX 4.00
LP JOHNNY KIDD, Shakin' All Over (EMI / Starline SRS 5100) M/M 6.00
LP JOHN LENNON, Imagine (Apple PAS 10004, Poster) M/M 18.00
LP MADONNA, The Immaculate Collection (GF, Sire WX 360, Inners) EX/EX 8.00
LP MANHATTANS, Today (Box Records BOX 52, Signed) EX/EX 8.00
LP MAXWELL PLUMM, Maxwell Plumm (West One Records WOR 009) EX/EX 5.00
LP MAMAS & PAPAS, Hits Of Gold (ABC ABCL 5003) M/M 5.00
LP MEAT LOAF, Hits Out Of Hell (Epic EPC 26156) EX/EX 6.00
LP JONI MITCHELL, The Hissing Of Summer Lawns (GF, Elektra SYLA 8763) M/M 18.00
LP JONI MITCHELL, Court & Spark (GF, Asylum SYLA 8756) EX/EX 8.00
LP ODYSSEY, Hang Together (RCA PL 13526, Lyrics) M/M 6.00
2LP PINK FLOYD, Ummagumma (GF, Harvest SHDW 1/2) EX/VG 15.00
LP QUEEN, A Night At The Opera (GF, EMI EMTC 103, 1st Press) EX/EX 20.00
LP SEARCHERS, Needles And Pins (RCA Ints. 1480, Green label) M/M 5.00
LP SEX PISTOLS, Never Mind The Bollocks (Virgin V2086) EX/EX 15.00
LP SIMON & GARFUNKEL, Sunds Of Silence (CBS S62690, Dutch issue) M/M 6.00
LP PAUL SIMON, There Goes Rhymin' Simon (GF, CBS 69035) EX/EX 8.00
LP SINGING NUN, Soeur Sourire (Phillips BL 7393) EX/EX 8.00
LP SLADE, The Christmas Party Album (Telstar 2271) EX/EX 4.00
LP DUSTY SPRINGFIELD, A Girl Called Dusty (Phillips BL 7594) EX/EX 6.00
LP DUSTY SPRINGFIELD, Everything's Coming Up Dusty (GF, Phillips RBL 1002, Bklt) EX/EX 8.00
LP STEELY DAN, Can't Buy A Thrill (ABC ABCL 5024) EX/EX 5.00
LP ROD STEWART, Sing It Again Rod (Mercury 6499.484) EX/EX 6.00
2LP ROD STEWART, The Best Of Rod Stewart (GF, Mercury 6643.030) EX/EX 5.00
2LP DONNA SUMMER, Live And More (GF, Casablanca CALD 5006) EX/EX 6.00
LP SUPERTRAMP, Breakfast In America (A&M AMLK 63708) M/M 6.00
LP SUPREMES, With Love From Us To You (Tamla TML 11002, Mono) EX/EX 40.00
LP TANGERINE DREAM, Rubycon (GF, Virgin V2025) EX/EX 8.00
LP JEREMY TAYLOR, His Songs (Fontana STL 5475) EX/EX 10.00
LP TEARS FOR FEARS, Songs From The Big Chair (Mercury MERH 58) EX/EX 5.00
LP BARRY WHITE, I've Got So Much To Give (Pye NSPL 28175) EX/EX 5.00
LP BARRY WHITE, Let The Music Play (20th Century VT 502) EX/EX 5.00
LP WINGS, Red Rose Speedway (GF, Apple PCTC 251, Booklet) EX/EX 20.00
LP WINGS, Greatest (Apple PCTC 256) M/M 5.00
LP STEVIE WONDER, Music Of My Mind (GF, Tamla STMA 8002) EX/EX 10.00
2LP STEVIE WONDER, Songs In The Key Of Life (GF, Tamla TMSP 6002) EX/EX 6.00
LP STEVIE WONDER, Talking Book (GF, Tamla STMA 8007) EX/EX 6.00
LP X RAY SPEX, Germ Free Adolescents EMI INS 3023, Lyrics) EX/EX 25.00
LP NEIL YOUNG, Harvest (GF, Reprise K54005, textured w Inner) EX/EX 20.00
LP NEIL YOUNG, After The Goldrush (GF, Reprise K44088, reissue) EX/EX 6.00
LP FRANK ZAPPA, Chunga's Revenge (GF, Reprise RSLP 2030) EX/EX 15.00
LP FRANK ZAPPA, Mothermania (GF, Verve SVLP 9239) EX/VG 10.00
LP FRANK ZAPPA, Hot Rats (GF, Bizarre 6356, Original!) EX/VG 15.00
2LP SATURDAY NIGHT FEVER, Soundtrack (RSO 2658.123) EX/EX 5.00
LP NICE ENOUGH TO EAT, Excellent compilation (Pink Island IWPS 6) EX/EX 6.00
LP WOODSTOCK, Soundtrack (GF, 2402.003) VG/VG 8.00
LP BOB AND MARCIA, Pied Piper (Plain cover, Trojan TRLS 26) EX/EX 6.00
LP TROJAN STORY, Records 1 & 2 (Plain cover, Trojan TALL 1) EX/EX 8.00
LP NOTHIN' BUT THE BLUES, Rare compilation (Fontana TFL 5123) EX/EX 30.00
LP GUTBUCKET, Compilation (Liberty LBX 3) EX/EX 8.00
LP CUP FINAL '72, Arsenal / Leeds (BBC REC 122M) EX/EX 6.00
BOX UNDER MILK WOOD, Box Set By Dylan Thomas (Argo 5W 501/2) M/M 8.00
LP MONTEREY POP FESTIVAL, Otis Redding / Jimi Hendrix Experience (Atlantic 940.056, French issue) EX/EX 15.00

GREATS AND GENERAL

Write to: RODNEY TIGHE, 72 ORIEL ROAD, DAVENTRY, NORTHANTS.,NN11 4SP. Tel: 07960 219456. P&P included.

7" BLONDIE, Tide Is High (Dutch disc, PS) M/M 12.00
7" BLONDIE, War Child (Pic disc) M 8.00
7" DAVID BOWIE, Space Oddity (Ltd. Picture disc) M 15.00
7" DAVID BOWIE, Golden Years (Picture disc) M 15.00
7" DAVID BOWIE, Drive In Saturday (Picture disc) M 20.00
7" DAVID BOWIE, Laughing Gnome EX 5.00
12" NEW ORDER, Murder / Thieves (Live US PS) M/M 10.00
12" MADONNA, Holiday Train (PS) M/M 12.00
12" U2, Sort Of Homecoming (Very Rare Promo) M 35.00
12" DAVID BOWIE, John I'm Only Dancing (Rare PS) M/M 15.00
12" DAVID BOWIE, Dead Man Walking (Rare Promo) M 18.00
12" THE EDGE & SINEAD O' CONNOR, Heroine Captive Theme M/M 12.00
LP BLONDIE, The Hunter (Picture disc) M 15.00
LP KATE BUSH, Wuthering Heights (Canada diff. cover) EX/M 15.00
LP DAVID BOWIE, Low (45th Ltd. Orange vinyl) M/M 30.00
LP DAVID BOWIE, Tokyo: Live '78 (Picture disc) M 25.00
LP U2, How To Dismantle (Very rare Dark Green vinyl) EX/M 40.00
LP NEW ORDER, John Peel Sessions '92 M/M 15.00
LP ROLLING STONES, Still Life (USA Gatefold Picture disc) M/M 15.00
LP SELECTER, Too Much Pressure (40th Clear vinyl + bonus 7") M/M 15.00

SOMETHING FOR EVERYONE LPs

Write to: COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR,AB38 7RX. Tel: 01340 810506 after 6pm. Answer machine before.Mobile if problems with land line 07776 264004. NO TEXTS. Leave yourname and telephone number on messages. If you do not leave your CONTACT DETAILS I cannot call you back. UK P&P extra 1 LP/ 12" £4.00 or £5.00 for up to 4 SINGLE LPs. Doubles = 2 LPs, Triples = 3 LPs. 1 x 7" single £2.00 plus 0.25p each after. Overseas post at cost (special delivery/insurance extra). Overseas customers please note we accept WESTERN UNION, MONEYGRAM, I MO or STERLING. NO OTHER CURRENCY. WE STRONGLY RECOMMEND RECORDED SIGNED FOR (£1.00 EXTRA) ON ALL ORDERS OVER £20.00. Post cheques to C. Wilkinson. PLEASE PRINT YOUR NAME, ADDRESS & POSTCODE on all correspondence. Many EX grade nearer to Mint. 70s / 80s LPs. Cover graded First. * = more by artist. 2LP = Double album.

ALLMAN BROTHERS, Enlightened Rogues ('79 Capricorn CPN 0128 USA +Inner, EX+ copy) EX/EX 9.00
HARVEY ANDREWS, Friends Of Mine (Cube GANAT 2, Nr. Mint) EX/EX 7.00
BARCLAY JAMES HARVEST, Face To Face ('79 POLD 5209 + Inner, Nr M) EX/EX 8.00
BAUHAUS, The Sky's Gone Out (BEGA 42 plus Inner) EX/EX 12.00
BEATLES*, Beatles For Sale ('64 PMC 1240, 1st Press Mono w Emitex inner) EX/EX 50.00
BEATLES*, Beatles Ballads (PCS 7214) EX/EX 12.00
BEATLES, Beatles Again (US Issue of Hey Jude, Apple 50385, EX+ copy) EX/EX 25.00
BEATLES, 1962-1966 (2LP, PCSPR 717, Rare Red vinyl + inners, discs Nr M) EX/EX/EX 30.00
BYRDS, Sweet Heart Of The Rodeo / Notorious Byrd Brothers (2LP, CBS 22040 Orange / Yellow lbl, lovely nr M copy) EX/EX/EX 22.00
CANNED HEAT, Rollin' & Tumblin' (SLS 50321, Sunset iss of 1st LP, Nr M) EX/EX 15.00
ERIC CLAPTON*, E. C. Was Here (RSO 2394 160, disc Nr M) EX/EX 6.00
C.O.B (CLIVE'S ORIGINAL BAND), Spirit Of Love (Tapestry 180g, Nr M) EX/EX 20.00
MARC BOLAN / T.REX, The Unobtainable T. Rex ('80 EMI NUT28, disc Nr M) EX/EX 13.00
MARC BOLAN, The Beginning Of Doves ('74 Track 2410 201, full Lam. Cvr) EX/EX 12.00
JACK BRUCE, Songs For A Tailor ('69 Polydor 583058) EX/EX 17.00
CAMEL, Rain Dances (1977 Janus JX 7035 USA + Inner, corner cut to cvr) EX/EX 7.00
CROSBY & NASH, Wind On The Water ('75 Polydor 2310 428 + inner) EX/EX 10.00
C.S.N.Y, 4 Way Street (2LP, '71 2657004 Plum/Orange Lbl Orig. +Lyric Sht, discs EX+) EX/EX/EX 18.00
SPENCER DAVIS GROUP, Gluggo ('73 Vertigo 6360 088 Spaceship Lbl, Sticker on Cvr) VG/EX 11.00
SPENCER DAVIS & PETER JAMESON, Its Been So Long ('71 Mediarts 41-11, US Envelope Slv, EX+) EX/EX 10.00
DANDO SHAFT, Dando Shaft (2011 Sommor 180g + insert, Near Mint) EX/EX 16.00
DEEP PURPLE*, Machine Head (TPSA 7504 1st Press, Lam. GF, no ins) EX/EX 20.00
DOORS, Waiting For The Sun (K 42041, Butterfly Label) EX/EX 25.00
DOORS, Doors / Strange Days (2LP, Elektra ELK 62013 Germany, Cvr Nr EX, some Edge Wear) VG/EX/EX 17.00
BOB DYLAN, Planet Waves ('74 ILPS 9261 Pink Rim Label, Cvr Nr EX) EX/EX 8.00
EAGLES, On The Border (Asylum AS43005, Germany) EX/EX 6.00
EAGLES, The Long Run ('79 K52181 plus Inner) EX/EX 7.00
ENID, In The Region Of Summer Stars (EMI INS 3005) EX/EX 7.50
FAMILY, Entertainment (Reprise RS 6340 USA, few light surface mks to disc, plays fine) VG/VG 9.00
FAUST, The Faust Tapes ('73 VC501, Near Mint) EX/EX 18.00
FLEETWOOD MAC, Live (Early Tracks, BLRP 16 Belgium, Near Mint) EX/EX 13.00
FLEETWOOD MAC, Mirage ('82 K 56952 + inner, EX+ Copy) EX/EX 7.00
FLEETWOOD MAC, Rumours (K56344 Germany, Textured Cvr + Lyr. Sht) EX/EX 10.00
FREE, Highway ('70 ILPS 9138, Pink Rim Label + Island Inner) EX/EX 18.00
RORY GALLAGHER, Blue Print ('73 Polydor 2383- 189) EX/EX 12.00
GENTLE GIANT, Pretentious For The Sake It (2LP, '77 Vertigo 6641629, Spaceship lbl, Germany) EX/EX/EX 28.00
GILLAN, Mr Universe ('79 ACRO 3, EX+ copy) EX/EX 7.50
GREEN DAY, Live 1994: East Orange New Jersey (180g, Still sealed) M/M 11.00
GRYPHON, Red Queen To Gryphon 3 ('74 Bell 1316, USA) EX/EX 12.00
HAWKWIND*, Live 1979 (BRON 527, Original in full Lam. sleeve) EX/EX 14.00
ASHLEY HUTCHINGS, Kickin' Up The Sawdust ('77 SHSP 40073) EX/EX 10.00
BILLY IDOL, Vital Idol (CUX 1502)) EX/EX 5.00
BILLY IDOL, Rebel Yell (CHR 1450) EX/EX 5.00
JETHRO TULL, Minstrel In The Gallery ('75 CHR 1082, Grn Lbl plus Inner) EX/EX 15.00
BILLY JOEL, Storm Front ('89 CBS 465658 plus Inner, Nr Mint) EX/EX 6.00
LED ZEPPELIN, III (K50002 Green/Orange label, Lam. Cvr, lovely EX+ copy) EX/EX 22.00
LED ZEPPELIN, Four Symbols ('71 Orig. 2401 012 Plum/Orange Lbl + Brown Inner, lovely EX+/ Nr M, Collectors copy) EX/EX 60.00
LED ZEPPELIN, In Through The Out Door (Swansong R1 535343 Germany + insert + Brown Bag v Nr M) EX/EX 30.00
LED ZEPPELIN, Presence ('76 SSK 59402 + inner, small sticker residue on cvr) EX/EX 20.00
JOHN LENNON, Imagine (1971 PAS10004, A1U / B1U Matrix, 1st Press w inner, Poster plus Postcard, Lovely EX+/Nr M copy) EX/EX 55.00
LINDA LEWIS, Lark ('72 Reprise K 44208, EX+) EX/EX 12.00
LOVE SCULPTURE, Blues Helping ('68 Parlophone PCSM 7059, Blk / Yellow Lbl, New Zealand, Lam. Cvr, EX+) EX/EX 35.00
MAN, Maximum Darkness ('75 UAG 29872, Nr M) EX/EX 12.00
JOHN MAYALL, Jazz Blues Fusion ('72 Polydor 2425-103) EX/EX 15.00
MEGADETH, Live In L.A. 1995 (180g, still sealed) M/M 11.00
MR FOX, The Gypsy ('71 TRA 236, foam on plastic inner reacted with edge of disc causing noise for first 2 mins on S1 only, rest fine) EX/VG 25.00
GRAHAM NASH, Songs For Beginners ('71 2401011 Plum/orange lbl + lyric sht, Ex+ disc) EX/EX 18.00
NAZARETH, Razamanaz ('73 Crest 1, 1st press) EX/EX 25.00
NAZ NOMAD & THE NIGHTMARES, Give Daddy The Knife Cindy (2011 Yllw vinyl, No'd Ltd. Ed., S/S) M/M 13.00
NEW ORDER, Low Life (FACT 100 plus paper outer) EX/EX 10.00
NICE, Ars Longa Vita Brevis (Columbia P11634 USA, disc EX+) EX/EX 7.00
SINEAD O'CONNOR, The Lion & The Cobra ('87 CHEN 7 + inner, in Orig. shrink wrap) EX/M 9.00
PENTANGLE, Sweet Child (2LP, '68 TRA 178, lovely EX+ / Nr M copy) EX/EX 35.00
P.I.L.*, Flower Of Romance (OVED51) EX/EX 7.00
PHENOMENA, Phenomena ('85 BRONZE PM 11 + Booklet, Mint) EX/EX 18.00
PINK FLOYD, Meddle (Harvest SHVL795, cover textured inside & out) EX/EX 22.00
COZY POWELL, Over The Top ('79 ARL 5038, EX+ copy) EX/EX 7.50
PRIMITIVES, Lovely (PL 71688 plus inner) EX/EX 5.00
RAINBOW, On Stage (2LP, '77 Polydor 2657 016) EX/EX/EX 14.00
ROLLING STONES*, Big Hits High Tide Green Grass (TX5 101, Grn Lbl, unboxed logo, rare 1st Press Stereo + stapled in bklt, disc Nr EX, few light mks, plays EX) EX/VG 30.00
ROLLING STONES, Get Yer Ya-Ya's Out ('70 SKL 5065 White Lbl, Blk Text, Export copy, EX+) EX/EX 20.00
ROLLING STONES, Made In The Shade (COC 59104 + Inner, EX+ copy) EX/EX 9.00
ROLLING STONES, Flowers (Decca Red Label Germany, Near Mint) EX/EX 20.00
MURRAY ROMAN, You Can't Beat People Up & Have Them Say I Love You (Track 2407013, Back track 13) EX/EX 9.00
RUSH, All The Worlds A Stage (2LP, Mercury 6672015, discs Nr Mint) EX/EX/EX 13.00
RUSH, Grace Under Pressure ('84 VERH 12 + Inner, EX+) EX/EX 15.00
SANTANA, Greatest Hits (CBS Yugoslavia) EX/EX 5.00
SIMON & GARFUNKEL*, Sounds Of Silence (CBS 62690 Orange/Yellow Lbl, disc Nr M) EX/EX 7.00
SIMON & GARFUNKEL, Parsley, Sage, Rosemary & Thyme (CBS 62860 Orange/Yellow lbl, disc Nr M) EX/EX 7.00
SLADE, Slade Alive ('72 Polydor 2383-101) EX/EX 7.00
PATTI SMITH GROUP, Live at Jazz Workshop Boston 1976 (180g) M/M 14.00
SOFT MACHINE, The Soft Machine (1st LP, Big Beat WIKA57, Orig. Artwork, GF Cvr, EX+ disc) EX/EX 20.00
RINGO STARR, Blast From Your Past (PCS 7170 + Inner, disc Nr Mint) EX/EX 8.00
STEPPENWOLF, Rest In Piece ('72 Dunhill DSX50124 USA, EX+ Disc) EX/EX 7.00
CAT STEVENS, Teaser & The Firecat ('71 ILPS 9154, Pink Rim Label) EX/EX 7.50
STONE THE CROWS, Stone The Crows (THBL 070) EX/EX 7.00
THIN LIZZY, Black Rose (Vertigo 6360 169, Spaceship Label Germany, disc Nr M) EX/EX 12.00
THIN LIZZY, Live & Dangerous (2LP, '78 Vertigo 9199 645 / 6 Spaceship Lbl + inners) EX/EX/EX 12.00
THIN LIZZY, China Town ('80 Vertigo 6359030 plus inner) EX/EX 11.00
TUBEWAY ARMY*, S/T (BEGA 4 plus inner) EX/EX 8.00
UB40, Labour of Love (DEP 205716, France) EX/EX 5.00
URIAH HEEP*, Look At Yourself (Castle CLALP107, Nr Mint) EX/EX 12.00
VANGELIS, Beaubourg ('78 RCA PL 25155, GF, EX+.) EX/EX 7.00
SCOTT WALKER, Scott ('67 PHILIPS BL 7816 Mono, few light mks S1, plays fine) EX/EX 18.00
FRANK ZAPPA, Hot Rats ('69 RSLP 6356, Tan Label, lovely EX+ copy) EX/EX 25.00

LISTS AVAILABLE. Please send CORRECT POSTAGE.
50s / 60s 7" singles & EPs. Send 2 x 1st Class Stamps on large S.A.E
1000s of 70s / 80s 7" in Stock. Send 3 x 1st Class Stamps
Individual Artist Lists Available. Send request & S.A.E.
ROCK / METAL 7" / 12" List. Send 1 x 1st Class Stamp on large S.A.E.
JAZZ LPs / EPs. Send 2 x 1st Class Stamps on large S.A.E
PUNK / NEW WAVE LPs. Send 1st Class Stamps on large S.A.E

RARE REISSUES FOR EVERYONE

Write to: COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, SCOTLAND, AB38 7RX. Tel: 01340 810506 after 6pm. Answer machine before, or 07776 264004 if problems with landline. Please leave your CONTACT NUMBER with any message NO TEXTS. P&P extra. 1 LP £4.00 + £5.00 for up to 4 SINGLE LPs. Doubles = 2 LPs Triples = 3 (special delivery / insurance extra). BUY 3 for Free UK P&P.
Overseas customers please note we accept WESTERN UNION, MONEYGRAM, I MO or STERLING. NO OTHER CURRENCY. Postage at cost. WE STRONGLY RECOMMEND RECORDED SIGNED FOR (£1.00 EXTRA) ON ALL ORDERS OVER £20.00.
Post cheques to C. Wilkinson.
Send an S.A.E. or International Reply Coupon with written orders or requests for a reply. Please PRINT your NAME, ADDRESS & POSTCODE on all correspondence. COLLECTIONS ALSO BOUGHT.
*** =more by artist**
RECENT TITLES IN STOCK NOW.

All Plus Post & Packing. Or BUY ANY 3 or more for FREE UK P&P.

AFTER ALL, After All (Rare 1969 Psych / Prog + insert) NEW 23.99
AGNES STRANGE, Strange Flavour (W.O.W. 180g) NEW 22.99
ASHKAN, In From The Cold (Tapestry) NEW 23.99
ATTACK, Final Date (D.O.L. 180g) NEW 18.99
ATOMIC ROOSTER, On Air Live At BBC & Other Transmissions (2LP, Repertoire 180g, White vinyl) NEW 27.99
ATOMIC ROOSTER, Nice & Greasy (Music On Vinyl 180g) NEW 23.99
KEVIN AYERS, Joy Of A Toy (Music On Vinyl 180g) NEW 23.99

KEVIN AYERS, Shooting At The Moon (Music On Vinyl 180g)	NEW	23.99
JEFF BECK & THE YARDBIRDS, I Ain't Done Wrong (Pic disc, No'd Ltd Ed.)	NEW	17.99
BIG BROTHER & THE HOLDING COMPANY, Cheap Thrills (Music On Vinyl 180g)	NEW	23.99
BLACK WIDOW, Black Widow III (Deluxe Akarma 180g)	NEW	23.99
BODAST, Spectral Nether Street (From 1968, Feat. STEVE HOWE)	NEW	23.99
GRAHAM BOND ORGANISATION, There's A Bond Between Us (Repertoire 180g)	NEW	22.99
BRAINTICKET*, Celestial Ocean (180g Clear Vinyl)	NEW	21.99
CHRIS BRITON, As I Am (from 1968) Trading Places)	NEW	19.99
CAN, Ege Bamyasi (United Artists)	NEW	20.99
CANNED HEAT, Vintage (+ 1 Bonus Track, DOL 180g)	NEW	17.99
CARAVAN, Caravan (1st LP, Original Artwork "Pillars" Cover, Tapestry)	NEW	23.99
ERIC CLAPTON & JIMI PAGE, Snake Drive (180g)	NEW	17.99
CLUSTER, Zuckerzeit (+ Bonus CD, 180g)	NEW	23.99
CHRIS FARLOWE, From Here To Mama Rosa With The Hill (180g)	NEW	22.99
FLIBBERTIGIBBET, Whistling Jigs To The Moon (Sommor 180g)	NEW	23.99
FRIJID PINK*, Defrosted (from 1971, Repertoire 180g)	NEW	22.99
FRIJID PINK, Earth Omen (Repertoire 180g)	NEW	19.99
GENTLE GIANT, Octopus (Tapestry 180g)	NEW	22.99
DAVY GRAHAM*, Goddington Boundary (180g)	NEW	19.99
HAYMARKET SQUARE, Magic Lantern (+ Insert + Poster, Guerszen)	NEW	23.99
HEAVY JELLY, Heavy Jelly (from 1970, DOL 180g)	NEW	18.99
HERON, Heron (from 1971, Trading Places)	NEW	20.99
BARNEY JAMES & WAR HORSE, Köneg The Second Coming (Unrel. 1 sided rarity from 1975)	NEW	21.99
JEFFERSON AIRPLANE*, After Bathing At Baxter's (Music On Vinyl 180g)	NEW	23.99
JONESY, No Alternative (+ 2 Bonus Tracks, Trading Places)	NEW	19.99
JULY, July (Rare 1968 Psych, Music On Vinyl 180g)	NEW	23.99
ALEXIS KORNER'S BLUES INCORPORATED, Red Hot From Alex	NEW	19.99
LEAFHOUND, Growers Of Mushrooms (Repertoire 180g)	NEW	22.99
LED ZEPPELIN, Live 1977 Richfield Coliseum Cleveland 27/4 (2LP, Red vinyl)	NEW	23.99
MANFRED MANN'S EARTHBAND, S/T (from 1972, 180g)	NEW	23.99
MATCHING MOLE, Little Red Record)	NEW	23.99
MIRAGE, You Can't Be Serious (1966-1968) (Guerszen 180g)	NEW	22.99
ZOOT MONEY, Transition (Audio Clarity)	NEW	17.99
MOVE, Shazam (Their 2nd LP, Music On Vinyl 180g)	NEW	23.99
NEKTAR, Sounds Like This (2LP, Cleopatra)	NEW	21.99
NUCLEUS, Live In Europe 1970-1971 (Vinyl Lovers)	NEW	21.99
PICADILLY LINE, The Huge World Of Emily Small (Trading Places)	NEW	20.99
PINK FAIRIES, Kings Of Oblivion (180g Coloured Vinyl)	NEW	21.99
PLEASE, Circus Days (Previously Unreleased from 1967-1969, 180g)	NEW	21.99
QUICKSAND, Home Is Where I Belong (from 1973, Magic Box)	NEW	19.99
RAW MATERIAL, Time Is... (Deluxe Akarma 180g)	NEW	23.99
RELATIVELY CLEAN RIVERS, S/T (from 1975, Feat. Lead from "Beat Of The Earth")	NEW	22.99
SALAM MASS, Witch Burning (from 1971, Guerszen)	NEW	23.99
JULIAN JAY SAVARIN, Waiters On The Dance (Guerszen 180g)	NEW	22.99
JUDEE SILL, Heartfood (Her 2nd LP, Music On Vinyl 180g)	NEW	23.99
SLAVE, The Lover, The Madman & The Poet (from 1970, Seelie Court)	NEW	21.99
SPIRITS & WORM, Spirits And Worm (Audio Clarity)	NEW	17.99
STACKWADDY, Bugger Off (+ 1 Bonus Track, Trading Places)	NEW	20.99
TEAR GAS, Piggy Go Better (from 1970, Trading Places)	NEW	19.99
WOODEN HORSE, Wooden Horse (from 1972)	NEW	22.99
ZEPHYR, Zephyr (from 1970, Green Vinyl, Cleopatra)	NEW	18.99

Lots More Available. Send 2 x First Class Stamps for Catalogue.

SET SALE: TOUR PROGRAMMES & VINYL

Write to: MIKE WORRALL, 15 WOODCOTE GREEN, DOWNLEY, HIGH WYCOMBE, HP13 5UN; TEL: 07778 425787; email infor@tiscali.co.uk. Postage : LP's £4, 45's £1.80. Other items on request.

PRO	1963 BILLY FURY/MARTY WILDE/TORNADOS, Programme	EX	15.00
PRO	1960 GENE VINCENT/FREDDY CANNON, Programme	EX	25.00
PRO	1967 SMALL FACES/JEFF BECK/ROY ORBISON, Programme	EX	22.00
PRO	1962 JET HARRIS, 3 October York Programme	EX	20.00
PRO	1959 JOHN BARRY SEVEN, 15 November York Programme	EX	15.00
PRO	1963 PETULA CLARK/JIMMY JUSTICE, Programme	EX	13.00
PRO	1960 CLIFF RICHARD/SHADOWS, Programme	EX	15.00
PRO	1960 JESS CONRAD, Programme	EX	15.00
PRO	1963 EVERLY BROTHERS, Programme	EX	13.00
PRO	1963 BRYAN HYLAND/LITTLE EVA, Programme	EX	13.00
PRO	1963 HELEN SHAPIRO, Programme + Insert	EX	13.00
TKT	1962 JET HARRIS, 3 October York Ticket	EX	6.00
TKT	1959 JOHN BARRY SEVEN, 15 November York Ticket	EX	5.00
TKT	1963 EVERLY BROTHERS, 20 April York Ticket	EX	5.00
45	BLODWYN PIG, Same Old Story (Chrysalis WIP 6078)	EX	6.00
45	JETHRO TULL, Living In The Past (Island WIP 6056)	EX	8.00
45	DIANE RENAY, Growin' Up Too Fast (20th Century Fox 514)	EX	8.00
45	MARTY WILDE, Donna, Philips 902 White Lbl Not for Sale sample)	EX	8.00
45	MARTY WILDE, Sea Of Love (Philips 959 White Lbl Not for Sale sample)	EX	8.00
45	MARTY WILDE, Johnny Rocco (Philips 1002 White Lbl Not for Sale sample)	EX	8.00
LP	JAN AKKERMAN, Profile (Harvest SHSP 4026)	EX/EX	12.00
LP	BLONDIE, Plastic Letters (Chrysalis 1166)	EX/EX	11.00
2LP	MARC BOLAN & T.REX, Best Of The 20th Century Boy (K-TEL 1297)	AIIEX	10.00
LP	COLOSSEUM, Valentyne Suite (Bronze HELP 4)	EX/EX	12.00
LP	DEEP PURPLE, In Rock (Harvest SHVL777, EMI logo)	EX/EX	12.00
LP	FAUST, The Faust Tapes (Virgin VC 501)	EX/EX	13.00
LP	FOCUS, Moving Waves (Blue Horizon 2931-002)	EX/EX	11.00
2LP	GREASY TRUCKERS, Party (UDX 203)	AIIEX	13.00
LP	GREENSLADE, Greenslade (W.B. K26207)	EX/EX	13.00
LP	RICHARD HARRIS, The Love Album (Stateside SSL 5025)	EX/EX	9.00
LP	JETHRO TULL, Living In The Past (Island Hardback Cover + Book)	AIIEX	20.00
LP	LED ZEPPELIN, Presence (Swan Song SSK 59402 + inner)	EX/EX	11.00
LP	JON LORD, Gemini Suite (Purple TPSA 7501, textured GF sleeve)	EX/EX	45.00
LP	LOVE, Da Capo (Elektra 42011, Butterfly Label)	EX/EX	20.00
LP	LOVE, Forever Changes (Elektra K42015, Butterfly Label)	EX/EX	20.00
LP	LOVE, Four Sail (Elektra 74040, Orange Label)	EX/EX	30.00
LP	LOVE, Elektra Masters (K32002)	EX/EX	12.00
LP	LOVE, Reel-To-Reel (RSO 2394 145 + insert)	EX/EX	12.00
LP	MAN, Be Good To Yourself... (UAG 29417, gatefold + map)	EX/EX	20.00
LP	JONI MITCHELL, Ladies Of The Canyon (Reprise K44085 Steamboat lbl)	EX/EX	15.00
LP	JONI MITCHELL, For The Roses (Asylum 8753)	EX/EX	10.00
LP	NICE, Five Bridges (Charisma CAS1014, Pink Label)	EX/EX	12.00
LP	PENTANGLE, Basket Of Light (TRA 205)	EX/EX	15.00
2LP	PINK FLOYD, Ummagumma (Harvest SHDW 1/2)	AIIEX	20.00
LP	PINK FLOYD, Meddle (Harvest 832, Canadian issue)	EX/EX	18.00
LP	ROLLING STONES, Out Of Our Heads (Decca SKL4733, Boxed logo)	EX/EX	25.00
2LP	THE SOFT MACHINE, Volumes One & Two (Probe GTSP 204)	AIIEX	18.00
LP	TONTO'S EXPANDING HEADBAND (Zero Time K40251)	EX/EX	15.00
LP	TYRANNOSAURUS REX, Prophets, Seers & Sages (Replay 5022)	EX/EX	8.00
LP	MARK WYNTER, Mark Wynter (Marble Arch MAL 647)	EX/EX	8.00
2LP	VARIOUS, Girls Gone Rockin', Vol. 2 (FVDV106 + insert)	AIIEX	10.00

CLASSIFIEDS... CLASSIFIEDS...

MUSIC PAPERS & MAGAZINES FOR SALE & WANTED

Thousands available. Let us know who you are interested in and we can send appropriate lists. Backnumbers, 4 Charnwood Avenue, London, SW19 3EJ. clive@backnumbers.co.uk

CD and DVD SEARCH SERVICE

Are you struggling to find an album, single or just one song? Looking for a film or TV show on DVD and unable to find it? Then let us know and we will see if we can help, like we have done for many previous customers. Please send Wants Lists with SAE to: CD/DVD Search, 12 Paxfords, Basildon, Essex SS15 6SQ. libertystar@gmx.com

RECKLESS RECORDS

We buy and sell vinyl and CD collections. Rock, Indie, Soul, Dance, Jazz, Blues, Reggae and more. 30 Berwick Street, London W1F 8RH. (020) 7437 4271. E-mail: recklessrecordsuk@gmail.com

SUPERB POP/FILM/CELEBRITY CUTTINGS PACKS

Huge stock of Pop/Film/Celebrity cuttings packs available – state wants. Follow-up service provided. State interests, send SAE to: Cuttings, 12 Cottenham Park Road, Wimbledon, London SW20 0RZ. Mail order only

CASH PAID FOR MUSIC PAPERS/MAGS

1950s-1980s Clive.whichelow@gmail.com or 4 Charnwood Avenue, London SW19 3EJ

RECORDS & CDS WANTED & VINTAGE HI-FI

For cash. All types: classical, reggae, jazz, rock, prog 60s, 70s, LPs, 45s. Any amount will pick up throughout UK.
E-mail: davisstephen5000@yahoo.com
Tel: (01903) 750932. Mob: (0796) 954 0012.

ELVIS WANTED

ELVIS PRESLEY RECORD COLLECTIONS ELVIS DEMOs - HMV - LPs - EPs - SINGLES. FOREIGN PRESSINGS. ALL ORIGINALS. WHOLE COLLECTIONS BOUGHT.
Call Paul on 07905536541
email headhunter5469@yahoo.com

WANTED: Kent (Swedish group)

Looking for promo posters, concert flyers, advertising material, promo photos, press adverts, tour laminates etc. Also CD-R promos, vinyl test pressings, record awards etc. are wanted. Contact: samhall1337@gmail.com Top prices paid for the right items!

RARE? DISCOVERED? WEIRD?

Got a valuable, strange or simply bizarre record that simply has to be seen? Mail RC at: paul.lester@metropolis.co.uk

WANTED: Cliff In America

Wanted – Cliff In America, 1960 Cliff Richard magazine Contact: Martin Currell, 31 Front St. Preston, North Shields NE29 9LH

RC BACK ISSUES: Complete #1-530

Record Collector magazine, numbers 1-530 complete. Excellent condition. Best offer by 31st May secures. Buyer to collect. Contact: Neil Slater 12 Middleton Way, Leighton Buzzard, Beds. LU7 4BQ

LEEDS RECORD FAIR

Leeds Record Fair, (indoor) Kirkgate Market LS2 7HY
Every 2nd Saturday of the month.
www.leedsrecordfair.com

Q MAGAZINES FOR SALE

Qty 170 + copies dated 2019- 2000 inc. - Most years complete. Can split collection by year only, or sensible offers for whole package. Average condition. Buyer collects from Surrey/south London area. Contact: sghouse@btinternet.com

OPERA & JAZZ FO SALE

Opera and jazz CDs for sale. Contact: Martin Currell, 31 Front St. Preston, Northshields NE29 9LH. Tel. 0191 2570710

SUBSCRIBE TO RECORD COLLECTOR FOR YOUR DAD THIS FATHER'S DAY AND GET RRPG 2022 FREE!

SEE OFFER ON PAGE 143

Lives

The Who: on acoustic duty at the Albert

The Who
London Royal Albert Hall
25/3/22

AKA Townshend/Daltrey Unplugged, albeit with stalwarts, Simon Townshend (guitar), Billy Nicholls (vocals), Phil Spalding (bass), Charlie Hart (fiddle), Andy Cutting (accordion), Geraint Watkins (keyboards) and Jody Linscott (percussion). The opening salvo of Substitute and The Kids Are Alright demonstrated how many early The Who songs work on acoustic guitar. Repeated attempts at Squeeze Box in a variety of keys suggested that the two hours' rehearsal time claimed by Townshend was generous, but the Tattoo that followed was gorgeous. From then on, it was a mix of the well-known (Who Are You, Behind Blue Eyes, Pinball Wizard, Eminence Front) and more obscure (Let My Love Open The Door, Real Good Looking Boy). Beads On One String received its live debut, and the double-whammy of Baba O'Riley and Won't Get Fooled Again brought the crowd to their feet, the latter an intimate Daltrey/Townshend duet. A quite fascinating sidelong glance at The Who, which, devoid of the *sturm und drang* of their electric performances, demonstrated the strength of their songbook. *Simon Wright*

EXTC
Hull New Adelphi Club
1/3/22

Terry Chambers, XTC drummer, returned with his new band, EXTC, reviving the XTC songbook, including many songs receiving their live debut. Opening with This Is Pop and Statue Of Liberty, EXTC eased themselves into the gig like a boxer in a world championship fight. Remember the superb drum sound on *Black Sea*? It was here in all its glory, Towers Of London from said album displaying Chambers' mastery. He still hits hard. Sgt Rock, Mayor Of Simpleton and Generals And Majors were all impeccably jabbed, as were four encore numbers: Making Plans For Nigel, Senses Working Overtime, Stupidly Happy and Life Begins At The Hop. A knockout performance. *Mark English*

Kris Barras Band
London Camden Electric Ballroom
26/3/22

Barras and co slammed onto the stage like musical lions uncaged, unleashing a rip-roaring Hail Mary, before delivering a high-octane set of career highlights. There were connective tissues to the blues that kick-started Barras' journey, though his current schtick is more melodic hard rock. Judging by the enthusiastic reception for new songs, Dead Horses, These Voices and the punchy singalong, My Parade, the crowd are with him on his latest musical detour. An acoustic interlude proved that the former MMA fighter has a soft, velvety touch, playing an emotional homage to Taylor Hawkins on Times Like These and a subtle cover of Lynyrd Skynyrd's Simple Man. Barras' shift in musical direction is paying dividends, and long may his tight bond with his fanbase continue. *Paul Davies*

10cc
York Barbican
26/3/22

Billed as the *Ultimate Greatest Hits* tour, it lived up to its billing. From archly infectious pop – Life Is A Minestrone, Art For Art's Sake, Wall Street Shuffle – to nailed-on classics – Dreadlock Holiday, Good Morning Judge, I'm Mandy, Fly Me – it was all here. Graham Gouldman's band of consummate quality musicians loved every single minute, their superb harmony vocals coming to the fore on a joyful a cappella encore of Donna. Guitarist, Rick Fenn, shone on a Floydian rendition of the epic Feel The Benefit, and Kevin Godley lent his virtual presence on the atmospheric backdrop video for the theatrical Somewhere In Hollywood. Things We Do For Love sounded stunningly fresh, but nothing could beat an utterly sublime I'm Not In Love, a masterclass in tonal resonance and feel. It washed the venue with transcendent emotional waves, which felt like floating through a beautiful vortex of sound. A blistering final encore of Rubber Bullets closed a brilliant night. *Steve Hexter*

Standout collectable:
signed poster, £15

Texas
London Palladium
25/3/22

The Glaswegian outfit's debut 30-plus years ago saw a rather difficult birth, its third recorded iteration making it to the racks after an aborted Chic production. Here, Texas gave it a country-flavoured, acoustic run-through during their first set. I Don't Want A Lover benefited from its Americana hue, as did most of the rest. The second set was a greatest hits of their disco/soul-lite summery pop. Impressive drummer Cat Myers brought a refreshing rock'n'roll attitude, beefing up the sound, while potty-mouthed banter from Sharleen Spiteri kept her faithful followers entertained between hit after frothy hit. *Paul Davies*

Johnny Moped
Hull New Adelphi Club
12/3/22

Messrs Moped and Toad strolled on after four hours' kip and wearily nodded "hello". Yet Johnny looked strangely animated. "We've just gone past one of the most haunted houses in England," he informed us, excitedly. Then, with barely a breath between songs, Johnny Moped played a fabulous punk set, mixing Year Zero material with bopping new cuts. Darling, Let's Have Another Baby saw the band on top form, while Loony, No-one and Black Witch were greeted like old friends. The set ended with a blistering Hard Loving Man and, despite their tiredness, the band hung around to chat and sign autographs. Eventually, Johnny smiled, "Now I can go and look at that house again." *Mark English*

Rick Wakeman
London Shepherd's Bush O_2 Empire
30/3/22

Dressed in sequinned cape, the keyboard king looked druidic, and the music was magical, too. In command from his *Star Trek*-like bank of synthesisers, he reignited his English Rock Ensemble, featuring son, Adam, on more keyboards, and impressive guitarist Dave Colquhoun. With lead singer Hayley Sanderson, they focused on pieces with vocals, dashing through selections from *1984* ("we haven't played this for 30 years"), *Six Wives Of Henry VIII* and most of *King Arthur*, including the flashy wizardry of Merlin The Magician. For an encore, we got a 15-minute blast of Yes's Starship Trooper. Cosmic. *Nick Dalton*

The Undertones
Northampton Roadmender
11/3/22

Even with the sound problems that marred opener, Family Entertainment, The Undertones remained an irresistible proposition. Their set read like a greatest hits, with both Jimmy Jimmy and The Love Parade riling up a rabid crowd. Most bands would save a song of the calibre of Teenage Kicks for an encore, but they have such faith in their discography that it was thrown in mid-set. Dig Yourself Deep, a lovely slice of garage-rock, nestled nicely next to Wednesday Week, and a raucous Get Over You made for a fine closer. They returned for well-deserved encores, including the self-referential More Songs About Chocolate And Girls and the barnstorming My Perfect Cousin. *Peter Dennis*

Standout collectable:
Dig What You Need
signed CD, £12

Matthew E White
Manchester Band On The Wall
27/3/22

With a set drawing heavily on his recent *K Bay*, White offered a tour de force, drawing inspiration from tropicalia, 70s dub, lo-fi hip-hop and more. It was always going to be fascinating to see how his studio-enhanced creations translate to a live setting, and they didn't disappoint, spiky guitars and soulful keyboard fills coming to the fore. White's rich baritone and effortless falsetto also stood out and delving back to 2012's Big Love proved popular. The night was mostly about *K Bay*'s colourful positivity, though, and, as the band left the stage, the PA played an unreleased track, proof that more gems are in store. *Duncan Fletcher*

Standout collectable:
K Bay *signed LP, £25*

Simple Minds
London Wembley OVO Arena
31/3/22

Billed as the *40 Years Of Hits* tour, long-term fans who'd faced Covid delays finally got to witness their favourites in the flesh. Given the sonic shortcomings of the cavernous venue, the Minds' fragile atmospheric sonic architecture belied the strength of the songs, underpinning their sparkling, effervescent wrapping. Similar to Jim Kerr's onstage body language, the music floated in suspension before beautifully collapsing into the ears, Promised You A Miracle, Don't You Forget About Me, Someone, ➤

Photo: (The Who) Livepix

THE GIG CARTEL BY ARRANGEMENT WITH X-RAY AND SIREN ARTIST MANAGEMENT

STIFF LITTLE FINGERS™

Plus special guests

"IN YOUR BACKYARD" SUMMER TOUR 2022

15TH JULY - WARRINGTON - PARR HALL
6TH AUGUST - COVENTRY - HMV EMPIRE
29TH SEPTEMBER - HOLMFIRTH - PICTUREDROME

THE GIG CARTEL PRESENT

THE UNDERTONES

2022 UK TOUR

JUN 04	COVENTRY	HMV EMPIRE *
JUN 05	NEWCASTLE	BOILER SHOP
JUL 01	LINCOLN	ENGINE SHED
SEP 29	BIRMINGHAM	O2 ACADEMY 2
SEP 30	CASTLETON	DEVIL'S ARSE CAVE
OCT 01	HOLMFIRTH	PICTUREDROME
OCT 06	SOUTHAMPTON	THE 1865
OCT 07	OXFORD	O2 ACADEMY *
OCT 08	LYTHAM	LOWTHER PAVILION *
OCT 20	NORWICH	WATERFRONT
OCT 21	BURY ST EDMUNDS	APEX
OCT 22	BEXHILL	DE LA WARR PAVILION *

PLUS SPECIAL GUEST
hugh cornwell

WWW.THEGIGCARTEL.COM 0844 478 0898
WWW.THEUNDERTONES.COM

THE REZILLOS™

THU 2 JUNE
CHESTER LIVE ROOMS

SAT 4 JUNE
BILSTON THE ROBIN

FRI 10 JUNE
LEAMINGTON ASSEMBLY

PLUS SPECIAL GUESTS THE ALL FEMALE SLADE TRIBUTE SLADY

Glenn Tilbrook

JUNE 3 *
ST ALBANS ARENA
JUNE 4 *
CAMBRIDGE CORN EXCHANGE
JUNE 5
SHREWSBURY THEATRE SEVERN
SEPT 8
BRISTOL ST GEORGES
SEPT 9
LYTHAM LOWTHER PAVILION
SEPT 10
CARLISLE OLD FIRE STATION
SEPT 11
CLITHEROE GRAND

"Much more than just Squeeze frontman, a singer songwriter...a national treasure" The Guardian

*appearing as special guest to Steve Harley & Cockney Rebel

WALTER TROUT

+ SPECIAL GUEST TBA

JUNE 2022
13 Chester
The Live Rooms
14 Buxton
Pavilion Arts Centre
16 Brighton
Concorde 2
17 Islington
Assembly
18 Holmfirth
Picturedrome
20 Bury St Edmunds
Apex
21 Frome
Cheese and Grain
22 Southampton
The 1865

STEVE HARLEY & COCKNEY REBEL

With Special Guest
GLENN TILBROOK

FRI 3 JUNE
ST ALBANS ARENA

SAT 4 JUNE
CAMBRIDGE CORN EXCHANGE

WILKO JOHNSON

Norman Watt-Roy Dylan Howe

THU	26	MAY	HOLMFIRTH PICTUREDROME
FRI	01	JUL	MANCHESTER RNCM
SAT	02	JUL	SHEFFIELD LEADMILL
SAT	09	JUL	FROME CHEESE & GRAIN
FRI	15	JUL	NOTTINGHAM ALBERT HALL
SAT	16	JUL	CHELTENHAM TOWN HALL
FRI	22	JUL	BIRMINGHAM TOWN HALL
SAT	23	JUL	CAMBRIDGE JUNCTION

Special Guest
ROCK AND ROLL'S GREATEST FAILURE
JOHN OTWAY

Somewhere and Waterfront eliciting gleeful raptures. Though the showstopping moment was Belfast Child, it was early-career numbers, I Travel and Celebrate, and a cover of The Call's The Walls Came Down, that sated many diehards. *Paul Davies*

Warner E Hodges
London Islington Hope & Anchor 1/4/22

Hodges, fiery, wild-eyed, wild-maned guitarist from Nashville post-punk country rockers, Jason & The Scorchers, took things to a different level with his Brit band. A manic, good-humoured crossbreed of American Southern rock and English hard rock involved songs from Hodges' albums – mostly written with another compadre, ex-Georgia Satellites' Dan Baird – Scorchers favourites, and covers from AC/DC to Tony Joe White. There was a full-blooded attack on Neil Young's Rockin' In The Free World and a thrashing Country Roads, ending in a singalong, while the collision of worlds was fiercest as the Pistols' Holidays In The Sun morphed into George Jones' White Lightning. Breathless fun. *Nick Dalton*

Gruff Rhys
Cardiff St David's Hall 3/4/22

Resplendent in green bobble hat, a relaxed Gruff Rhys displayed a prompt card: "The next 40 minutes will change your life". The Super Furry man began with the mildly bonkers Frontier Man, his band of drummer, keys, double-bass/guitar and xylophone fleshing out a further eight nuggets, notably People Are Pissed (new album title track) and Loan Your Loneliness. Between songs, both sexes shouted, "We love you, Gruff", though before anyone had time to think, the gorgeous Candylion had been and gone. The show ended with the hypnotic Gyrru Gyrru Gyrru, beautifully elevated to new heights via the Hall's wonderful acoustics. A final placard of "Diolch" in Welsh thanked the crowd for its enthusiastic support. *Ian Templeton*

Tori Amos
London Palladium 11/3/22

Amos returned to the stage for the first time since 2017, and with a band for the first time in 13 years. Displaying her impeccable rock credentials alongside her long-time collaborator, Jon Evans (bass, pedals) and new recruit, Del Amitri's Ash Soan (drums, pedals), the trio produced a huge sound with an immense groove. Resplendent in blue, patterned silk, Amos commanded four keyboards, including her oversized Bosendorfer grand piano, with stunning musicianship, physicality and deft stage-craft. Four tracks from *Ocean To Ocean*, borne out of her struggles with the third lockdown, numbered the title track, reimagined with rolling, languid beat, the Southern-soaked Devil's Bane, glorious Addition Of Light Divided, and drill-and-bass-inspired Spies. The other dozen set-list selections included deep album cuts and B-sides, such as opening dark tale, Juarez. Give and Horses were full of layered complexity, an emotive solo version of Tom Waits' Time was "a prayer for us all", and crowd-pleasers Crucify and Cornflake Girl proved that she remains spellbindingly unique. *Liz Medhurst*

Napalm Death
Milton Keynes Craufurd Arms 26/3/22

The sonic blast of fury that is Unchallenged Hate preceded the frenetic Fuck The Factoid, Barney Greenway singing like a Dalek on the point of implosion. Their confrontational sound elicited plenty of crowd participation, waves of surfers joined by divers from the stage. Despite their stylistic shifts over the years, The Kill and Narcissus made for easy bedfellows, and the short, sharp shocks kept on with the penultimate Nazi Punks Fuck Off, a Dead Kennedys song that they've made their own. There were no encores; Unfit Earth, like running into a brick wall, bringing proceedings to an abrupt, thoughtful conclusion. *Peter Dennis*

Standout collectable: T-shirt, £15

Barenaked Ladies
London Royal Albert Hall 28/3/22

Where does humour end and music begin? In the case of Barenaked Ladies, it blends effortlessly, as they seriously entertained from start to finish, playing a frenzied selection of cover songs: DEVO's Whip It, an intense Whole Lotta Love, etc, while keeping their tongues firmly in their collective cheeks. Singer/guitarist, Ed Robinson, also switched to playing the drums, as drummer, Tyler Stewart, assumed the spotlight, both like men born to it. This elicited the same enthusiastic applause as they received when starting with New Disaster, complete with a rap about the hallowed Hall. They were joined by KT Tunstall on fan favourite, Brian Wilson, and a hilarious medley of TV tunes preceded *Big Bang Theory* Theme, as the Ladies banged out big numbers all night. *Paul Davies*

Skunk Anansie
London Brixton O_2 Academy 25/3/22

Delayed for two-plus years, Skunk Anansie opened the *25 And Live* tour UK leg with a homecoming, presenting a superbly-curated catalogue collection. Their 23-track setlist was peppered with classics, pummelling the crowd with their alchemical blend of hard rock, dark electronica, indie and punk. Every one hit home, whether rocking out or gentle, the violence of This Is War, magnetism of Charlie Big Potato and storytelling My Ugly Boy as engaging as the singalong Weak and Hedonism. New cuts, Can't Take You Anywhere and the aggressive Piggy, stood proud, and a full band version of Brazen marked a departure from the usual acoustic take. Skin mesmerised in orange, with her matchless energy and passionate vocals, angelic *and* face-melting. She had just about the entire Academy throng crouching down during an encore of The Skank Heads. Exhilarating, thrilling, triumphant. *Liz Medhurst*

Walter Trout
Hartford Infinity Music Hall, Connecticut, USA 8/4/22

Arranged at the last minute, the venue wasn't as full as usual, but Trout didn't care. He kicked off with I Can Tell, a nifty shuffle highlighting his time with John Lee Hooker. Walt also tossed in stories behind the songs, like Almost Gone, a clear-eyed look at the dark years, from *Battle Scars*. He talked about his ex-boss, John Mayall, too – "he was like a father" – before tearing through his Rollin' With The Blues. We got the classic rock of Wanna Dance and Floyd Lee's Red Sun, before All Out Of Tears, a welcome downshift. What Trout lacks in vocal talent he makes up for with honesty and tremendous musicianship, closer, Bullfrog Blues, a nod to the years with Canned Heat. *Christopher Walsh*

Skin and co skank it

Photo: (Skunk Anansie) Eric Duvet

The Psychedelic Furs
Glasgow SWG3 7/4/22

Richard Butler and brother Tim show few signs of age and, supported admirably by Bowie's ex-drummer, Zachary Alford, plus guitarist Roger Morris and Duncan Kilburn on sax, they commanded the stage. Richard's voice still sounds like sand and glue, the rest of the group like the cold heart of Berlin-era Bowie. Highwire Days kicked off with a polished edge, dripping with hooks, while Dumb Waiters unleashed their post-punk swagger. Kilburn impressed throughout, new material like Made Of Rain, The Boy Who Invented Rock And Roll and Wrong Train standouts. Mr Jones and President Gas singalongs preceded The Ghost In You and Pretty In Pink, the two-song encore being Sister Europe and India. A fantastic set. *Tim Keppie*

Spector
Manchester Ritz 6/4/22

For one night only, Spector brought back memories of a decade before, while kicking off with the new Catch You On The Way. Frontman Fred Macpherson mingled with the crowd, Twenty Nothing, from their debut, preceding Enjoy It While It Lasts and an assortment of tracks from the past 10 years. Crowd involvement was encouraged during No Adventure, and we were taught a lesson by the band in how to harmonise. Chevy Thunder saw them do what they do best, Macpherson joining the crowd on the floor, while the synth-saturated All The Sad Young Men brought the night to a swaying close. A Spectorcular evening. *Brigid Harrison-Draper*

The Billy Walton Band
Chislehurst Beaverwood Club 12/4/22

Ex-Southside Johnny sideman Walton and his seven-piece band have been plying the byways of the UK for several years, gradually building up to a position of packing out a suburban club on a Tuesday night. It's an intriguing project. Walton's guitar pyrotechnics fit neatly with swishing keys and a deliciously seedy horn section. The icing on the cake of funk and groove is new member, Destinee Monroe, with her soulful tones, mixing cleverly with the brass extemporisation and combining of songs into extended suites. The repertoire is epitomised by their strongest song, Confusion, sung by bassist William Paris and featuring a lengthy, thrilling psychedelic wig-out. A couple of sensitive covers (a thunderous Cortez The Killer) added further value. *Oliver Gray*

Send your live reviews to tim.jones@metropolis.co.uk

FREE 15-TRACK CD
THE CLASH RETURN TO COMBAT ROCK
UNCUT
2 COLLECTOR'S COVERS
'MAGNIFICO!'
QUEEN
THEIR 30 GREATEST SONGS BY BRIAN, ROGER AND ADAM
PLUS: QUEEN IN 2022
Killer Cuts
15 TRACKS OF THE MONTH'S BEST MUSIC
DRIVE-BY TRUCKERS · THE UTOPIA STRONG
STEVE EARLE & THE DUKES · VIEUX FARKA TOURÉ
THE DREAM SYNDICATE · JOAN SHELLEY AND MORE
MAVIS STAPLES ON LEVON HELM
KING CRIMSON THE MOVIE!
NANCY SINATRA DAD, LEE AND ME
DELINES COUNTRY NOIR
BILLY CHILDISH SINGS DYLAN!
PLUS: PSYCHEDELIC MOTOWN!
UNCUT
QUEEN
THEIR 30 GREATEST SONGS BY BRIAN, ROGER AND ADAM
FREE 15-TRACK CD
THE CLASH RETURN TO COMBAT ROCK
124 REVIEWS!
JOAN SHELLEY
WILCO
THE SMILE
+ MORE
'CHAMPIONS!'
QUEEN
Killer Cuts
THEIR 30 GREATEST SONGS BY BRIAN, ROGER AND ADAM
PLUS: QUEEN IN 2022

UNCUT.CO.UK

PROMENADE, BLACKPOOL, UK
R FEST
AT REBELLION
£50 PER DAY
THURSDAY
LEVELLERS
HAWKWIND
MISTY IN ROOTS
DREADZONE
FEROCIOUS DOG
BEANS ON TOAST
MILLIE MANDERS AND THE SHUTUP
FRIDAY
THE STRANGLERS
THE UNDERTONES
SKIDS
FROM THE JAM
TOYAH
JILTED JOHN
THE VAPORS
SATURDAY
GARY NUMAN
PETER HOOK & THE LIGHT
POP WILL EAT ITSELF
SPEAR OF DESTINY
CHAMELEONS
THE PRIMITIVES
PETE BENTHAM & THE DINNER LADIES
SUNDAY
SQUEEZE
BILLY BRAGG
TOM ROBINSON BAND
HOLLIE COOK
BUZZCOCKS
ALTERED IMAGES
I, DORIS
4,5,6,7 AUGUST 2022 BLACKPOOL, UK
*THE R FEST STAGE FORMS PART OF REBELLION FESTIVAL'S 7 STAGES, BUT R FEST DAY TICKETS ARE ALSO AVAILABLE AS A STAND ALONE EVENT.
TICKETS & INFO
WWW.REBELLIONFESTIVALS.COM/R-FEST

VERY LIMITED CD FELINE GIFT EDITIONS AVAILABLE ONLY ON:
GOLDENBELIEVERSRECORDS.BANDCAMP.COM
ALSO AVAILABLE DIGITALLY ON:
SPOTIFY / ITUNES / APPLE MUSIC
WEST WICKHAMS
DEBUT EP OUT ON 20TH MAY
I CONSIDER HER WAY
FACEBOOK.COM/WESTWICKHAMS
TWITTER.COM/WESTWICKHAMS
INSTAGRAM.COM/WESTWICKHAMS01
GOLDEN BELIEVERS RECORDS
WW003

Gig Guide

Ashanti May (29) London Wembley OVO Arena (31) Leeds First Direct Arena **June** (1) Birmingham Utilita Arena (2) Manchester AO Arena

Black Label Society June (7-8) London Camden Electric Ballroom (9) Liverpool O_2 Academy (11) Donington *Download Festival* (13) Folkstone Leas Cliff Hall

Blood Red Shoes June (9) Leeds Brudenell (11) Newcastle Think Tank (12) Glasgow King Tut's (15) Brighton Chalk (16) Birmingham O_2 Institute

No-Man's **Tim Bowness June** (10) Liverpool Prohibition (11) London Brentford Musical Museum (18) London Rough Trade East

Phoebe Bridgers June (22) Glasgow Barrowlands (24-25) Glastonbury *Festival* (26) Birmingham O_2 Academy **July** (22) Henham Park *Latitude Festival* (23) Manchester O_2 Apollo (26) London Brixton O_2 Academy

Clap Your Hands Say Yeah! June (3) Liverpool District (4) Manchester Yes (5) Leeds Brudenell (7) Cambridge Portland Arms (8) Bristol Thekla (9) London King's Cross Scala (12) Belfast Empire Music Hall

Elvis Costello & The Imposters June (5) Brighton Dome (7) Glasgow RCH (8) Newcastle O_2 City Hall (10) Liverpool Philharmonic Hall (11) Manchester Opera House (13) Birmingham Symphony Hall (14) Leicester De Montfort Hall (16) Oxford New Theatre (17) Bath Forum (19) Portsmouth Guildhall (20) Swansea Arena (22) Ipswich Regent (23) London Hammersmith Eventim Apollo

Roger Daltrey RESCHEDULED June (20) Bournemouth BIC (22) Brighton Centre (24) Oxford New Theatre (27) Portsmouth Guildhall (29) Nottingham RCH **July** (1) Southend-on-Sea Cliffs Pavilion (4) Birmingham Symphony Hall (6) Glasgow SECC (9) Manchester O_2 Apollo (11) Liverpool Empire (13) Newcastle O_2 City Hall (17) London Palladium

Eagles June (20) Liverpool Anfield Stadium (22) Edinburgh Murrayfield (26) London Hyde Park

50 Cent June (10) London Wembley OVO Arena (11) Manchester *Parklife Festival*

Noel Gallagher's High Flying Birds June (4) Margam *In It Together Festival* (9) Newcastle Rock'N'Roll Circus (11) Dundee *Summer Sessions* (12) Cannock Chase Forest (15) Bodelva Eden Project (16) Delamere Forest (18) Colwyn Bay Eirias Stadium (19) London Hampstead Heath Kenwood House (21) Halifax Piece Hall (22) Bristol Sounds

Alicia Keys June (9) Birmingham Utilita Arena (11) Manchester Arena (13) London Greenwich O_2

Alanis Morissette, Beth Orton RESCHEDULED June (19) Glasgow OVO Hydro (23) Birmingham Utilita Arena (24) Leeds Direct Arena (25) Manchester AO Arena (28-29) London Greenwich O_2

Nine Inch Nails June (15) Glasgow O_2 Academy (17-18) Bodelva Eden Project (20) Manchester O_2 Apollo (21) London Brixton O_2 Academy

Peaches June (10) Brighton Dome (11) London Royal Festival Hall (13) Glasgow SWG3 (14) Manchester O_2 Ritz (15) Liverpool Invisible Wind Factory (16) Bristol Marble Factory

Public Image Ltd June (6) Manchester O_2 Ritz (7) Leeds O_2 Academy (12) Southampton Engine Rooms (14) Brighton Chalk (16) London Kentish Town O_2 Forum (17) Birmingham O_2 Institute (18) Bristol O_2 Academy (20) Norwich UEA (22) Glasgow O_2 Academy (23) Nottingham Rock City

Dan Reed Network June (16) Blackpool Waterloo Music Bar (17) Hull Welly (18) Bathgate Dreadnought (19) Manchester O_2 Ritz

The Rolling Stones June (9) Liverpool Anfield (25, 3 **July**) London Hyde Park

Sepultura June (12) Buckley Tivoli (14) Hull Tower Hall (15) Norwich Waterfront

St Vincent June (22) Oxford O_2 Academy (23-24) Glastonbury *Festival* (25) Manchester O_2 Academy (28) Edinburgh Usher Hall (29) London Hammersmith Eventim Apollo (30) Bexhill De La Warr Pavilion

Tremonti RESCHEDULED June (20) Manchester O_2 Ritz (21) Glasgow SWG3 (25) Belfast Limelight (27) Bristol O_2 Academy (29) London Shepherd's Bush O_2 Empire

Walter Trout RESCHEDULED June (14) Buxton Opera House (16) Brighton Concorde (17) London Islington O_2 Academy (18) Holmfirth Academy Picturedrome (20) Bury St Edmunds Apex (21) Frome Cheese & Grain

Steve Vai June (4) Glasgow O_2 Academy (5) Manchester O_2 Ritz (7) London Palladium (9) Bristol O_2 Academy (11) Belfast Limelight

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: EMBRACE'S DANNY MCNAMARA

How have you prepared for the tour?
Pretty much all the songs on the new album were played live as a band in the studio, so rehearsing won't be too difficult.
Do you have any pre-/post-show routines?
Some of us like a couple of beers or Red Bulls. Quite often your legs can be shaking before going onstage, but it never gets old.
Will the set-list change much?
It depends on how well the first night goes. We tweak it until we get it right.
Are there any venues that you're particularly looking forward to?
Brixton Academy – first time in 17 years – and Manchester Apollo, Nottingham Rock City, Norwich UEA.
Will you check out your tour support?
I haven't seen Lottery Winners yet, but Rik [McNamara, vocals] says that they're great, so I'll have to sneak out to see them.
Could there be any onstage collaborations?
Those things happen spontaneously.
Will you be recording any shows?
We don't have any plans.
Do you collect bootlegs at all?
I used to, back in the day. The last one that I got was a present off Rik, for my birthday – a U2 gig, where Bono dedicated a song to me! I'd been with Chris [Martin] from Coldplay, and he suggested, about 6pm, why don't we go to Birmingham to see U2? I was in London. How the fuck are we going to get there in rush-hour traffic? He ordered a fast car, and we drove into the arena! I got to meet the band and we talked about our *Drawn From Memory* being an album they'd played a lot on tour. I said that we'd been singing their old songs in the car on the way up, and Bono said, "Maybe we can play one for you tonight." Out Of Control comes up, and Bono dedicated it to me. I was overwhelmed. Total fanboy!
Who's stood out live of late?
My niece, Ellur – amazing.

Embrace play in August (31) Aberdeen Music Hall September (1) Edinburgh O_2 Academy (2) Newcastle Northumbria Uni (3) Nottingham Rock City (4) Sheffield O_2 Academy (6) Cardiff Tramshed (8) Birmingham O_2 Institute (9) London Brixton O_2 Academy (10) Manchester O_2 Apollo (11) Norwich Uni.

The Wonder Stuff June (8) Cardiff Tramshed (9) Leeds O_2 Academy (10) Bristol O_2 Academy (11) Nottingham Rock City (15) Manchester O_2 Ritz (16) Liverpool O_2 Academy (18) Glasgow O_2 Academy (23) London Shepherd's O_2 Bush Empire (24) Birmingham O_2 Academy

Yeah Yeah Yeahs June (5) Manchester O_2 Apollo (7) London Brixton O_2 Academy

Now Booking

Camel June 2023 (2) Manchester O_2 Apollo (3) Edinburgh Usher Hall (6) Southampton O_2 Guildhall (8) Birmingham Symphony Hall (10) London Hammersmith Eventim Apollo

Epica RESCHEDULED January 2023 (30) Bristol O_2 Academy **February** (1) Nottingham Rock City (2) Glasgow O_2 Academy (3) Manchester Academy (4) London Camden Roundhouse

Avril Lavigne RESCHEDULED May 2023 (6) Manchester O_2 Apollo (7, 9-10) London Brixton O_2 Academy

Ozzy Osbourne, Judas Priest RESCHEDULED May 2023 (31) Nottingham Motorpoint Arena **June** (2) Newcastle Utilita Arena (4) Glasgow OVO Hydro (7) Manchester AO Arena (12) London Greenwich O_2 (14) Birmingham Resorts World Arena

TOUR NEWS

London: **Juanes**, Shepherd's Bush O_2 Empire, 20 July. ■ **Art Brut**, Heaven, 27 October. ■ **Maneskin**, Greenwich O_2, 8 May 2023. ■ **Pet Shop Boys**, Camden Electric Ballroom, 24 June. ■ **Yann Tiersen**, Camden Roundhouse, 8 September. ■ **Dave Stewart & Barbara Gaskin**, London King's Cross King's Place, 9 July. ■ **Mudhoney**, Camden Electric Ballroom, 10 September. ■ **Interpol**, Camden Roundhouse, 14-15 June. ■ **Hot Chip**, London Brixton O_2 Academy, 21-24 September. ■ **Lykke Li**, Barbican, 22 October. *Also:* **Cameo**, Rochester Castle, 8 July. ■ **Simple Minds** play *New Gold Dream*, Edinburgh Princes Street Gardens, 13 August.

For more tours/gig news see www.recordcollectormag.com/latestnews.

Photo (Hollie Cook) Fabrice Bourgelle

CRUISE Digital

ONLINE SHOP

Vinyl, CDs, Boxsets
Rock/Pop, Soul/R&B
Punk, Reggae, Indie
Folk, Country, Dance
Northern Soul

cruisedigital.co.uk
07970-182621

COMING SOON

TO ADVERTISE IN RRPG 2024
call 0208 752 8172

SELL US YOUR VINYL & CDs
ANY QUANTITY!

RECKLESS RECORDS

Tel: 020 7437 4271
www.reckless.co.uk
recklessrecordsuk@gmail.com
30 Berwick St, Soho, London W1

Founded in 1988, R'N'R is a bi-monthly magazine packed with folk, roots, blues, rock, singer-songwriter and world music coverage. Our extensive, authoritative review section and entertaining, informative interview features plus FREE covermounted Un-Herd CD (every issue) will keep you up to date and in the loop.

We're distributed by Seymour and available at WH Smith and all good newsagents. You can also find us in numerous independent record stores and bookshops across the UK and around the world.

Alternatively, order direct online: request a single issue or get yourself a special, recession-beating six-issue subscription at only £29.75 (UK rate only) at

• www.rock-n-reel.co.uk •

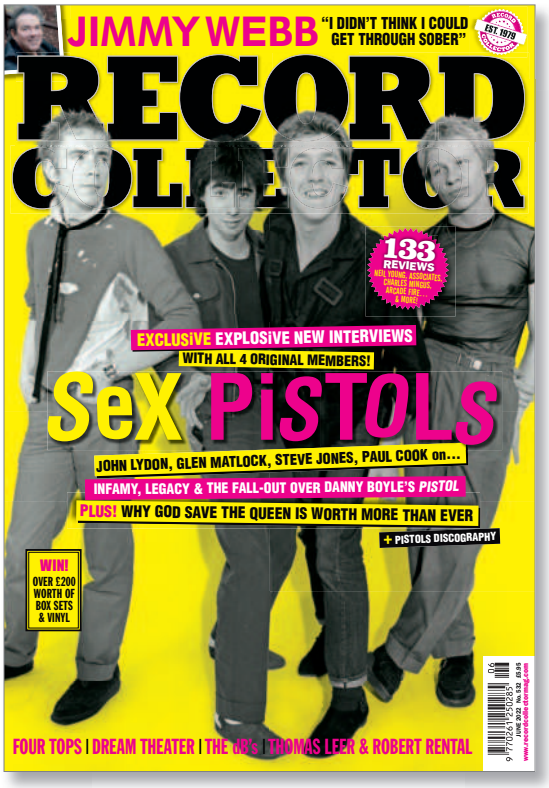
VIVE LE ROCK!

MEGA VIVE LE ROCK! GLAM ROCK ANNUAL WITH 2 FREE ART PRINTS & FREE GLAM BADGE. NOT AVAILABLE IN SHOPS. ORDER ONLINE AT VIVELEROCK.NET

FISTFUL OF METAL ISSUE 7 OUT NOW!
IN WH SMITHS AND HEAVY NEWSAGENTS - OR ORDER ONLINE AT FISTFULOFMETAL.CO.UK

WWW.VIVELEROCK.NET

SUBSCRIBE TODAY



Subscribing is still the best way to get your monthly music fix. Subscribe today by choosing a print, digital or bundle package.

SUBSCRIBER BENEFITS

- ✓ Your favourite magazine delivered to your door before it hits the shops
- ✓ Savings on the cover price – up to 30% off
- ✓ Exclusive offers and discounts on Record Collector products and our vinyl range
- ✓ Music calendar at Christmas*
- ✓ FREE gift for new subscribers**

NEW DIGITAL SUBSCRIPTIONS ARE NOW AVAILABLE

DIGITAL ONLY

- ✓ 13 Issues available on mobile/tablet
- ✓ Save on cover price and international postage price
- ✓ Keep digital copies on your device

PRINT & DIGITAL BUNDLE

- ✓ 13 Issues delivered to your door
- ✓ 13 Issues available on mobile/tablet
- ✓ **Unlimited access to the Rare Record Price Guide Online**

TO SUBSCRIBE VISIT: SHOP.RECORDCOLLECTORMAG.COM/SUBSCRIPTIONS

PLUS! YOU'LL RECEIVE A COPY OF A 180g LP FROM OUR RARE RECORD CLUB *or* A VINYL CLEANING SET

Enjoy a choice of a fantastic gift when you subscribe today. Choose from the 180g heavyweight vinyl **Polly Niles LP** from ***RC's Rare Record Club***, or a **Covers 33 vinyl cleaning set** comprising one spray and one cleaning cloth – perfect for the devoted record collector.

1 YEAR SUBSCRIPTION RATES

	PRINT	BUNDLE	DIGITAL
UK 1 YR DD	£45.95	£54.99	£44.99
UK 1 YR CC/DC	£56.95	£65.99	£54.99
EUR 1 YR CC/DC	£83.99	£93.99	£59.99
USA & CAN 1 YR CC/DC	£76.95	£85.99	£54.99
ROW 1 YR CC/DC	£108.95	£114.99	£54.99

HOW TO SUBSCRIBE

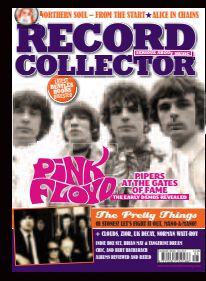
020 8752 8193 quote code RC 0622

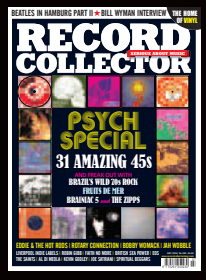
shop.recordcollectormag.com/subscriptions

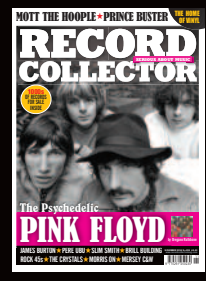
subscriptions@metropolis.co.uk

*** Print and bundle only. ** Free gift is for new subscribers only.**
Gift will be posted on receipt of payment. Limited number available.
To claim your free gift please contact us on the above number.

RECORD COLLECTOR BACK ISSUES







Visit www.recordcollectormag.com

To order yours today

RC Stockists

Have our readers coming through your door!

Call on 020 8752 8172 or email stockists@metropolis.co.uk for more information or to sign up today!

SOUTH EAST

Across the Tracks – 'On busiest corner of hippest city, open seven days. Thousands of rarities in the shop that aren't on the net. All genres, including classical and new CD promos, nothing mundane. Collections bought.' **110 Gloucester Road, Brighton BN1 4AF.** Tel: 01273 677906. edfrombrighton@tiscali.co.uk www.acrossthetracksrecords.com

Alan's Record & CD Shop – 'Diggers paradise! Over 18,000 quality used 7" /12" LPs/CDs. Specialising in Reggae, Soul, Jazz, Rock, Hip Hop, Dance. Open Tuesday to Sunday from 11:30am, Wednesdays by appointment only. Independent and stubbornly individual.' **218 High Road, East Finchley, London N2 9AY.** Tel: 0208 883 0234. alanrecordman@tiscali.co.uk

Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Cruisin' Records – 'Open Monday to Saturday 9am–6pm. Established for over 25 years, we stock back catalogue CDs of all genres. Specialising in 50s/60s, Rock'n'Roll and Prog & music and film DVDs. We buy and sell vinyl, CDs & DVDs.' **132 High Street, Welling, Kent DA16 1TJ.** Tel: 0208 304 5853. john@cruisin-records.fsnet.co.uk

Electric Palace Records – 'Situated in the heart of Tenterden, our store is designed around providing our customers with an engaging, unique experience. We love great music and embrace everyone's individual preferences.'**1 The Fairings, Tenterden, Kent, TN30 6QU.** Tel: 07775562447 Email: eprtenterden@gmail.com

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsfords only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com

Ben's Collectors Records – Guildford

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE.** Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'New and used vinyl, quality CDs and collectible cassettes. Slipped Discs is located within Cobblestone Walk, which houses a large collection of independent shops and a 16th-century Tea House.' **Unit S 74 Cobblestone Walk, 74 High Street, Steyning, BN44 3RD.** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

NEW **Sugarbush Records** – '20,000+ records, mostly collectable and preloved Lps, 12" & 45s. Also new Indie & Psych on Lp..Open Thursdays / Fridays & Saturdays. Records purchased, any size collection' **2 London Rd Tunbridge Wells, TN1 1DQ.** Tel: 07514 441 939 / www.sugarbushrecords.com sales@sugarbushrecords.plus.com

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

Vinyl Collectors & Sellers – 'Mail order since 1999, we have a quality selection of vinyl & memorabilia within Beulah's large vintage store, pop in for a browse, coffee & cake. Open 10-4, seven days a week.' **Vinyl Collectors and Sellers, Unit 11, Cross Keys Arcade, Queen Street, Salisbury, Wiltshire SP1 1EY** Tel: 07872105502. paul@vinylcollectorsandsellers.com www.vinylcollectorsandsellers.co.uk

SOUTH WEST

NEW **Clocktower Music** – 'Preowned vinyl all styles and types of music, bought, sold & traded.' **Unit 10a, St. Michael's Estate, St Michael's Ln, Bridport DT6 3RR.** Tel: 01308 458077. www.clocktowermusic.co.uk / Open Wed to Sat 10am - 5pm

NEW **Clocktower Too** – 'New vinyl, CDs and Music Memorabilia' **35a South St, Bridport DT6 3NY.** Tel : 01308 458077 / Open Mon, Wed, Fri, Sat 10am to 3pm www.clocktowermusic.co.uk

Forest Vinyl – Selling pre/loved and new vinyl from our stock of over 30k LPs and singles of all genres at our friendly, spacious shop in Cinderford. Opening times: Tues - Sat 11am – 4pm **Unit 24, Forest Vale Industrial Estate, Forest Vale Road, Cinderford, GL14 2PH.** Tel: 01594 825901 / info@forestvinyl.co.uk / www.forestvinyl.co.uk

Phoenix Sound – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **Unit 1, St Nicholas Market, Bristol BS1 1HQ.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **18 Guildhall Street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independant music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Vinyl Coffee – 'Independent record and coffee shop in the heart of Kettering town centre, Northamptonshire. Stockists of new and pre-loved vinyl, fine coffee and cake'. **12 Market Street, Kettering NN16 0AH.** Tel: 01536 529869. www.vinylcoffee.co.uk / enquiries@vinylcoffee.co.uk

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.' **Zetland Street, Northallerton, North Yorkshire DL6 1NA.** Tel: 01609 781383 / 07852419937. better.daze@virgin.net / www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ**. Tel: 01274 512867 / Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762. kingbee.records@yahoo.co.uk / www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125. replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Kingbee Records – Manchester

Shop Of The Month: Just For The Record – Rugby

Rugby's **Just For The Record** is the result of music-loving owner Sally Wolanski taking the plunge into the world of record retailing six years ago. The plunge worked – with plenty of regulars, this multi-genre shop is booming and stocks around 25,000 records. Sally tells **Steve Burniston** the inspiring story.

How did the shop come about and what kind of music do you sell?
I've always been an avid vinyl collector; music is my passion. Over 40 years my collection grew to over 6,500 records and I started to run out of house to store them in! Eventually I wanted to reclaim my home, so six years ago I decided to take the plunge and open up a record shop, and the rest as they say is history! I stock absolutely every genre, there's always a little bit of something for all tastes. I now have about 25,000 records so it certainly never gets boring as collections come in all the time and you never know what's going to be in there.

What are the most popular artists/genres for your customers?
The most popular genres by far are rock and punk. They literally fly off the shelves and I can't get them in quick enough! I have a large number of regulars and I get to know what kind of things my customers like, so I do get excited if I get a new collection in and I know there are titles in there that my customers will love. Other popular genres are reggae/ska and synthpop, and personally I'm a huge fan of 70s disco!

How do you explain the enduring appeal of independent record shops?
When I started my business a few friends and family were worried it might be a risk, given that, sadly, local shops and town centres have been struggling more and more over the last decade or so, but I was confident that the resurgence of vinyl provided the perfect opportunity for me to reach out to a growing market. The future of our high streets remains an uncertain one, but the demand for vinyl certainly doesn't seem to be going anywhere anytime soon, so I'm hoping that can only mean good things with regards to the longevity of independent record shops. Sure, you can buy used vinyl online, as with everything nowadays, but people come in to the shop for the experience and the nostalgia, just as much as for the shopping. You just can't beat a good browse whilst popping on a record to listen to and having a chinwag about "the good old days"! And it's not just us oldies that are stocking up on the vinyl nowadays, either; it's just as popular with the Millennials and Gen Xers, too.

Name two rare records you would love to get for the shop.
If I could choose two albums I'd love to stock in the store, they would be Nick Drake's *Five Leaves Left,* and The Jimi Hendrix Experience's *Axis: Bold As Love*.

What's your view on the future of the CD?
CDs also seem to be making a comeback. I've got more and more customers asking about those. So, watch this space – you may well start seeing the classic Discman replacing the iPod soon!

Just For The Record, 3 Churchside Arcade, Little Church St, Rugby, Warwickshire CV21 3AW.
(Tel: 07983 880300)

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.ukwww.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.** Tel: 07521 450111.contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Abbazappa Record Shop – All genres, mostly new & sealed vinyl, CD, books, cassettes, 4000+ classic / vintage titles in DVDs. 20,000+ vinyl LPs and 1000s of 45s. 1500+ online and listing everyday at https://www.discogs.com/seller/Abbazappa/profile Facebook Abbazappa Record Shop. **Palace Street, Derry BT48 6PS.** Tel: 07731360234.benallen7@hotmail.com

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS"." **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

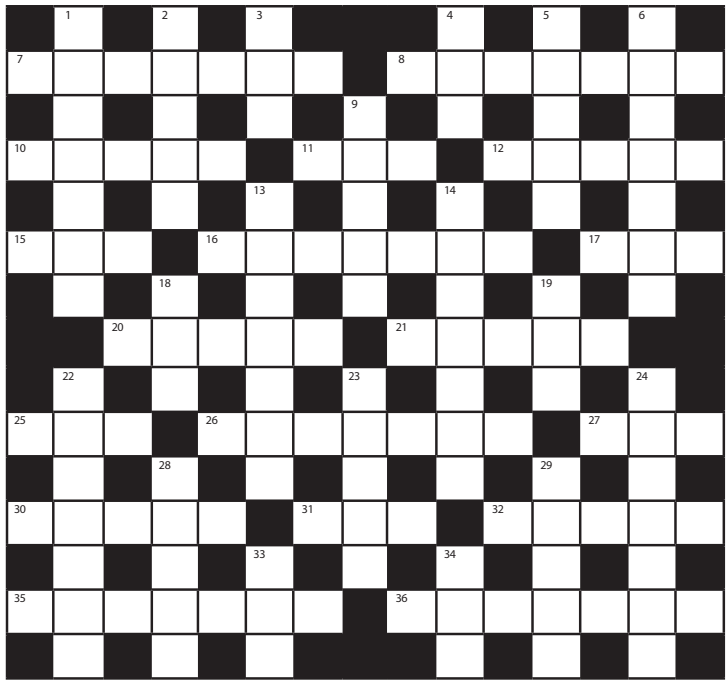
Crossword & Competitions

ACROSS

7) _ _ Numbers (3,4)
8) Brand New _ (7)
10) _ *Ma, Forgot To Take Out The Trash (5)*
11) _ Manners (3)
12) _ Attack (5)
15) Kiki _ (3)
16) Paul Weller's 1996 suit (7)
17) _ Paul Junior (3)
20) All _ Eve (5)
21) *Third* _ *(5)*
25) _ Hearts (3)
26) *Heaven* _ _ *(2,5)*
27) *Sometimes You* _ *(3)*
30) One _ _ (2,3)
31) Michael Jackson 1972 LP (3)
32) _ *Nurse (5)*
35) Eric _ (7)
36) Tom _ _ (3,4)

DOWN

1) *Straight* _ *(7)*
2) Black _ (5)
3) _ Of Chance (3)
4) _ Perry (3)
5) *The Main* _ *(5)*
6) Fruity Stranglers single (7)
9) _ Sinatra (5)
13) *The* _ *Imitation Life Gazette (7)*
14) AKA dubplate (7)
18) Jackson 5's simple single (1,1,1)
19) Queens Of The Stone _ (3)
22) *The Great Rock'N''Roll* _ (7)
23) Ginger _ (5)
24) Men _ Hats (7)
28) While My Guitar Gently _ (5)
29) _ Inferno (5)
33) _ Waits (3)
34) _ Jovi (3)



TUNETABLES FLIGHTCASE

What's cooler than having a tour-grade flightcase in your room? Having a handcrafted tour-grade flightcase fashioned to store and display records, that's what! New UK company Tunetables have launched an impressive brand – take a closer look at www.tunetables.co.uk. We're offering you the chance to win a vinyl storage case from their range (RRP £600). Due to the high price tag, we are running this competition over consecutive issues. This is the fifth clue (check out the previous four issues for the rest) so make a note of this month's pointer word and check in again next month for the next clue. This month's word is: 'Poor'.

BOWIE '72

To mark the 50th anniversary of the release of David Bowie's historic *Ziggy Stardust* LP on 16 June 1972, Omnibus Press will publish *Bowie Odyssey 72* by *RC* contributor Simon Goddard. It's the third in Goddard's 10-book *Bowie Odyssey* series: a year-by-year decalogy chronicling the life and times of Bowie against the cultural and social history of the 70s. To be in with a chance of winning one of five paperback copies, please tell us: how many tracks on this album contain the word "star" in their titles?

MAGGOT BRAIN AT 50

In their own inimitable way, Funkadelic were laying down their own statement about the ecology of the planet on the title track of 1972's *Maggot Brain*, one of the most radical and essential records of the 70s. This Ace Records deluxe vinyl 50th-anniversary edition includes a second 12" with two versions of the title track. To be in with a chance of winning one of two copies, please tell us: which US city was this album recorded in?

T.REX '72

Having achieved superstardom in 1971, 1972 saw Marc Bolan reach even dizzier heights, aka "T.Rexmania" or "T.Rextasy". This Edsel Records 5CD box set celebrates that year. For the first time, it brings together the 1972 studio recordings, broadcasts and performances made by Bolan and T.Rex: singles, albums, live concerts, radio broadcasts, a film soundtrack and more. To be in with a chance of winning one, complete and submit this month's crossword.

MAY Solution

	H		F		D			P		O		A		
H	O	L	I	D	A	Y		T	U	E	S	D	A	Y
	T		R		Y		W		T		C		I	
I	T	S	S	O		P	O	P		C	A	N	D	Y
	U		T		W		R		G		R		E	
O	N	O		S	E	E	K	E	R	S		C	R	Y
	A		F		S		S		O		E		S	
		W	A	L	T	Z		S	W	E	L	L		
	S		T		E		A		E		O		R	
S	E	T		E	R	A	S	U	R	E		T	E	N
	L		H		N		O		S		T		A	
B	L	O	O	D		T	N	T		S	W	I	S	S
	O		U		T		E		S		I		O	
C	U	R	S	E	O	F		S	E	A	S	O	N	S
	T		E		T				A		T		S	

APRIL WINNERS

MARIANNE FAITHFULL: Richard Davies, C. Edwards, Cliff Leftwich
NUCLEUS: Martin Smith
ROBBEN FORD: D.M. Barker, Robin Taylor, Ian Loats

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 7th Floor, Vantage London, Great West Road, London, TW8 9AG, by 15 June, unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

VINYL BANK
Records & CD fairs

COVENTRY
SATURDAY 21ST MAY
Central Hall - CV1 2HA
10am – 4pm £1 ADMISSION

LEAMINGTON
SATURDAY 28TH MAY
The Pump Rooms - CV32 4AA
10am – 4pm £1 ADMISSION

CHELTTENHAM
SATURDAY 4TH JUNE
Town Hall - GL50 1QA
10am – 4pm £1 ADMISSION

For info - www.vinylbank.co.uk
or phone Karen - 07881415683

SOUTH-WEST RECORD FAIRS
PRESENT
BRISTOL BEACON RECORD FAIR
THE BIGGEST FAIR IN THE SOUTH-WEST

2022
June 18th
September 3rd
November 5th

2023
February 4th
April 1st
June 3rd
September 2nd
November 11th

NATIONWIDE DEALERS
ON FIVE FLOORS
LP/12"/7"/CD
ALL DAY CAFÉ

swrecordfairs.co.uk
FREE ENTRY 10AM to 4PM

Vinyl Daze Record Fairs
Record & CD Fairs Across the South West & Wales

Most fairs 10am-3pm (unless otherwise stated on website). Admission £1 (except Oxford, £2)
Facebook/Instagram @vinyldazerecordfairs, info@vinyldazerecordfairs.co.uk
Please check www.vinyldazerecordfairs.co.uk for any updates prior to travelling

ABERGAVENNY Saturday 21st May - Castle Street Methodist Hall, NP7 5EG.
NEWPORT Sunday 22nd May - Duffryn Community Centre, NP10 8TE
HEREFORD Saturday 28th May - Baptist Church, Commercial Road, HR1 2BP.
WANTAGE Sunday 29th May - Wantage Leisure Centre, Portway, OX12 9BY.
OXFORD Saturday 4th June - Memorial Church Hall, New Inn Hall Street, OX1 2DH.
HAY-ON-WYE Sunday 5th June - Butter Market, HR3 6YG. 10am-4pm.
BIDEFORD Friday 10th June - Amateur Athletic Club, The Pill, Kingsley Rd, EX39 2PF.
BARNSTAPLE Saturday 11th June - Baptist Church, Boutport Street, EX31 1TD.
ILFRACOMBE Sunday 12th June - Landmark Theatre, EX34 9BZ.
PENZANCE Saturday 18th June - Methodist Hall, Chapel Street, TR18 4AW.
ST AUSTELL Sunday 19th June - Sembal House, 8 West Hill, PL25 5ET.
ISLE OF WIGHT Saturday 2nd July - Parish Centre, Town Lane, Newport, PO30 1JU.
SWANAGE Sunday 3rd July - Mowlem Theatre, Shore Road, BH19 1DD.

JONNY TRUNK presents...
THE RETURN OF GROOVY RECORD FAYRE

• One classic, historic venue!
• Two great halls!
• Three bars!

SAT 29TH OCT 2022

THE MILDMAY CLUB 33-34 Newington Green London N16 9PR

Pub quiz! Live events! DJs! Craft beer! Food! For stall rates, booking and info e-mail Ian Shirley (ianjeremyshirley@gmail.com) – be quick, limited stall space available!

Premier Record Fairs North
☎ 07882 809056 premierfairs.co.uk Open 9am till 4pm.

YORK
Saturday 21st May
City Screen, Coney St. YO1 9LQ
(10.30am till 4pm)

MORCAMBE
Saturday 4th June
Amdale Centre, Makers Row, LA4 5DH

KENDAL
Saturday 18th June
Parish Hall. Kirkland (A6), LA9 5AD

MANCHESTER
Saturday 2nd July
Sashas Hotel, Tib St/Oldham St. M4 1SH

SKIPTON
Sunday 3rd July
Town Hall, High St. BD23 1AN

LIVERPOOL
Saturday 10th July
Liner Hotel, Lord Nelson St. L3 5QB.

YORK
Saturday 16th July
City Screen, Coney St. YO1 9LQ
(10.30am till 4pm)

DONCASTER
Sunday 17th July
The Dome, Lakeside North, DN4 7PD.
(9am till 3pm. £1 Entry)

Free Entry (unless otherwise stated)

FIVE RISE RECORD FAIRS

DONCASTER:
Sat 28th May, Sat 25th June, Sat 30th July
Doncaster Market
(Back outside for the Summer!)
Market Place, DN1 1HD

FARSLEY (LEEDS):
Sun 29th May
The Old Woolen Sunny Bank Mills
(As Part of Vroom Vintage & Vinyl)
83- 85 Town Street, LS28 5UJ
(£2 admission to event)

LEEDS:
Sun 22nd May
The Brudenell Social Club
Queens Road, Leeds
LS6 1NY

DARLINGTON:
Sat 4th June
Darlington Covered Market
Darlington, Durham
DL1 5PX

HARROGATE:
Sat 2nd July
The Wesley Centre
(Formerly Wesley Chapel)
Oxford Street, Harrogate
HG1 1PP

All fairs 10am-4pm & free admission (except where stated)
For bookings contact: recordfairs@fiveriserecords.co.uk Tel: 07854 148773

Music Storage Solutions
Really Useful Box®

World Launch - Extra high lid to accommodate dividers in the 35XXL boxes

Size	LP	Price inc VAT
19XL	50	£12.96*
35XL	95	£17.16*
48XL	125	£19.06*

Size	CD	DVD	Price inc VAT
3L	18	10	£4.65*
6.5L	36	20	£8.89*
9L	40	20	£7.55*
18L	93	44	£11.51*
22L	93	44	£14.45*
50L	180	180	£17.85*

Size	7"	Price inc VAT
9XL	100	£8.25*
18XL	200	£12.96*
50L	400	£17.85*

Size	VHS	Price inc VAT
3L	5	£4.65*
9L	13	£7.55*
18XL	45	£12.96*
22L	28	£14.45*
50L	80	£17.85*

Racking Available

Size	18L	Price inc VAT
1 Bay	10	£285.16*
2 Bay	20	£413.29*
3 Bay	30	£575.29*

Size	35XL	Price inc VAT
1 Bay	5	£254.74*
2 Bay	10	£352.43*
3 Bay	15	£484.00*

Really Useful Products Ltd
Really Useful Products
Whistler Drive, Castleford,
West Yorkshire, WF10 5HX
Registered in England Number 3899123

Email: enq@reallyusefulproducts.com
Tel: +44 (0)1924 898477
Fax: +44 (0)1924 898588
Web: www.reallyusefulproducts.com

BIRTH! SCHOOL! WORK! DEATH!

Paddy Considine... on the soundtrack to his life

Adam And The Ants Antmusic (CBS 9352, 7", UK, 1980) **£2**

My first awareness of the band was Dog Eat Dog on *Top Of The Pops*. People who saw Bowie had the same experience: "I want to do that." My older brother had a lot of records that influenced me. He came home with this, and I remember begging for it. I cried, I wanted it so badly. It was the first significant record I owned. I still go back to the album it's on, *Kings Of The Wild Frontier*. The native American vocals – a song on our new album, Tommy Hawk, is a nod to that. That's where my stage make-up comes from, something I can hide behind.

The Jam Down In The Tube Station At Midnight (Polydor POSP 8, Single, UK, 1978) **£5**

In the late 70s/early 80s ours was an open house for misfits, all kinds of kids hanging around. One of my sisters went out with a mod. He left a box of singles and I pulled this out. It was the first time I'd learnt a song off by heart. It was also the first time I'd felt the effects of a song: the situation, the violence. It frightened me. I felt like I was the character in it.

David Bowie *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars* (RCA SF 8287, LP, UK, 1972) **£250**

I was born in 1973 but because of my brother I was listening to Bowie when I was little. By my late teens, when people around me were discovering him, I was like, yeah, I've been listening to this pretty much all my life. But I just picked it up because of the picture. I used to pretend to play guitar and sing Starman. It will always take me back to that place. Bowie was a method actor although then I wouldn't have known the significance of creating a character.

Sex Pistols *Never Mind The Bollocks* (Virgin V2086, LP, UK, 1977) **£100**

When I was young, I'd come downstairs in the morning and there would be a pair of size 10 feet in Doc Martens with a mohawk sticking out the other end of the blanket – some kid who's been thrown out of their house is on our sofa. It was the 80s before I got my ears around this but it's an album that never left me. It gave me a sense that anyone can do this. It opened the door for working-class kids. A massive inspiration.

Guided By Voices *Mag Earwhig!* (Matador OLE 241-2, CD, US, 1997) **£3**

I'd been in bands as a drummer, then my wife bought me a guitar one Christmas and I wrote a song, a bit Bonnie "Prince" Billy – then I discovered Guided By Voices. I was in a New York record shop and asked for recommendations and this was one. Suddenly, Robert Pollard's lyrics leapt out. The doors opened. There were no rules: songs a minute long, spoken words. Suddenly, I was able to write lyrics without thinking. I've got a picture of Bob tattooed on my arm – and he's on our new album!

The Bee Gees *Main Course* (RSO-2394 150, LP, UK, 1975) **£12**

I've loved them since I was a kid, but not in a kitsch way. My mate, his mum gave me all her Bee Gees albums because she was fed up with them. Incredible songwriting. Nights On Broadway, what a groove. And the melodies: Country Lanes, such a beautiful song. For a few years they were experimenting, but this is on the cusp of turning over from the likes of *Odessa* (1969) to the disco era.

R.E.M. *Monster* (Warner 9362-45740-2, CD, UK, 1994) **£2**

The first CD I ever owned. My wife – then my girlfriend – bought it. After albums like *Out Of Time* this is more minimal. The opening track, What's the Frequency, Kenneth?, is one of their best singles. When we're rehearsing, I say to the guys, listen to R.E.M., I want this to sound like something from *Monster*. A band I always come back to: beautiful songs with a brooding element.

Guns N' Roses *Appetite For Destruction* (Geffen GED 24148, CD, UK, 1987) **£2**

When I was a teenager, I listened to pop music. Then I met Richard Easton, my best friend, who's in Riding The Low. His friends were little rockers, grew their hair, listened to Metallica. We played this to death, the best album of that era from that sort of band. After that it became more grandiose, Slash sitting at a grand piano. Adam Ant made me want to be a pop star, but this set us on the road to be musicians.

Blur *Parklife* (Food FOODCD 10, CD, UK, 1994) **£2**

We were in our early twenties, and this reminds me of going to clubs, bopping about, a time before responsibility. I didn't see this coming after *Modern Life Is Rubbish*, it was poppier. And when I was at uni in Brighton, I used to work on the pier selling donuts, so I really experienced This Is A Low, my favourite Blur song, with its line, "Saturdays locked away on the pier". Damon Albarn's such a great songwriter.

Various Artists *Grease – Original Soundtrack* (RSO 2658 125, 2LP, UK, 1978) **£4**

Gamechanger! At school there was a school production of *Grease* and I got to play Kenickie. I only knew the film so, first rehearsal, when the teacher gave me the lyrics to Greased Lightnin' I said, "I don't sing that, Danny does" and he said, "You do in the play." He played the piano, and an Elvis impression came out of nowhere. I saw the surprise on his face, on my teacher's face – and on the kids' faces. It changed the way people perceived me; the turning point in my life.

Words: Nick Dalton

Paddy has just filmed* Game Of Thrones *prequel* House Of The Dragon. The Death Of Gobshite Rambo, *by Paddy's band Riding The Low (ridingthelow.co.uk), is on Clinical Finish Records.

OUT NOW

RECORD COLLECTOR PRESENTS...

THE SMITHS

Record Collector Presents... The Smiths is a new, one-off magazine that celebrates the most vital band of the 80s. Everything fans and collectors need to know is here. We speak exclusively to Johnny Marr about the records that influenced The Smiths and provide the definitive list of the most collectable rarities. Read brand new interviews with bassist Andy Rourke and producer Stephen Street, who tells us all about helping to make some of the greatest albums of the era.

From unreleased demos to rare tour posters, we delve deep into the world of Smiths bootlegs and collectables, talk to the world's biggest collectors and ask a host of stars to pick their favourite Smiths songs. *RC*'s Max Bell recounts popping round Morrissey's for tea and some of the UK's finest music writers offer their own confessions of being teenage Smiths fans.

On sale in all the usual places
or order now from: shop.recordcollectormag.com

Plastic Wax Records

222 Cheltenham Road, Bristol BS6 5QU

(10 Minutes from Temple Meads Railway Station, Bristol Bus Station and the M32)

Plastic Wax Records is Bristol's longest established independent record shop with the largest range of used vinyl and CDs in the South West, including rare collector editions. We cover most genres: **Rock, Reggae, Soul, Punk, Hip Hop, Prog, Indie, Electronica, Ska, Funk, African, Country, Jazz, Classical** and **Soundtracks.**

We are the leading stockist for **Bristol Archive Records**, who showcase music from the diverse Bristol music scene and feature many artists and releases that are rare or never before released, and **Reggae Archive Records** who feature music from British Reggae labels and artists.

We also offer special discounts for bulk purchases so please enquire for details.

Looking to sell? We are constantly looking to purchase good quality stock so if you are looking to sell your collection or even rare single records or CDs please contact us.

OPENING HOURS

Monday 12noon – 4.30pm • Tuesday - Friday 9.30am – 7.00pm
Saturday 9.30am – 6.00pm • Sunday 12noon – 4.30pm

Telephone: **+44 (0) 1179427368**

Web: **www.plasticwaxrecords.com**

Facebook: **Plastic Wax Records**

email: **dave.kellard@plasticwaxrecords.com**

HEYDAY

MAIL ORDER

BOX 131, 548 – 550 ELDER HOUSE,
ELDER GATE,
MILTON KEYNES, MK9 1LR
TEL: 01908 663 459
e-mail: nick@heyday-mo.com
website: www.heyday-mo.com

COMPACT DISCS

BABE RUTH / DARKER THAN BLUE (3CD) Harvest years 1972 – 75. The three albums plus bonus tracks. UK P/P – see below. £21.99
NEAL BLACK / WHEREVER THE ROAD TAKES ME (2CD) Texan roots/blues/rock guy. Collection of tracks from his 30 year career. On Dixiefrog. £14.99
BLACK CROWES / 1972 First recordings since 2010! 6 songs from 1972 by Temptations, Stones, T. Rex, Rod Stewart, Little Feat and David Bowie. ..... £ 9.99
PAUL BRADY / MAYBE SO Brand new album. £11.99
CHICKEN SHACK / CRYING WON'T HELP YOU NOW (3CD) The Deram years 1971 – 74. Includes bonus tracks. UK P/P – see below. £21.99
ALBERT COLLINS / ICE PICKIN' Available again. On Alligator. 1978 blues album. £12.99
GODLEY & CREME / FRABJOUS DAYS – THE SECRET WORLD OF... 1967 – 1969 Unreleased 1969 album plus other rare Marmalade label recordings. £12.99
ROB GOULD / DOME I & II (2CD) Due in June on Fruits De Mer label. Remastered 15th anniversary issue of 'Dome' plus the new 'Dome II' album. Atmospheric soundscapes. ..... £ 9.99
HEMLOCK / SAME Expanded reissue of 1973 album featuring Miller Anderson. £11.99
LONG RYDERS / FINAL WILD SONGS (4CD) 2016 collection back in print. Career overview plus demos, singles and rare live recordings. UK P/P – see below. £20.99
MAGIC MIXTURE / THIS IS... Late 60s UK psych rarity. ..... £ 9.99
CARLA OLSON & MICK TAYLOR / SWAY : THE BEST OF (2CD) Incl. 5 unreleased tracks. £21.99
SPIROGYRA / THE FUTURE WON'T BE LONG (3CD) The albums 1971 – 73. UK prog band. UK P/P – see below. £21.99
NORMA TANEGA / I'M THE SKY – STUDIO & DEMO RECORDINGS 1964 – 71 (2CD) US folk artist's two albums plus more! £15.99
TELEPHONES / PROSAIC TURBULENCE Brand new album from Derby neo-psych outfit. £10.99
V.A. / BUBBLEROCK IS HERE TO STAY VOLUME 2 (3CD) Early 70s British studio pop hits, misses and oddities. UK P/P £1.60 ..... £19.99
V.A. / LOVE, POETRY & REVOLUTION (3CD) Back in print. British psych and underground collection 1966 – 1972. UK P/P – see below. £18.99
V.A. / WHAT KIND OF GIRL (DO YOU THINK I AM?) Hits and rarities of girls and groups from the East Coast 1960 - 1962. 30 tracks. Ronettes, Ann Cole, Little Eva and more! ..... £ 9.99

VINYL

ANTON BARBEAU / HEAVEN IS IN YOUR MIND 7" On FdM. Four track single featuring the Traffic track, Big Star's 'September Gurls', and Bowie's 'Scary Monsters'. Other early FdM releases in stock, if interested please contact us. ..... £ 6.00
BENJAMIN DELANEY LION / SATORI LP Last copy! On Seelie Court. Rare UK psych-folk from 1969. ISB and Donovan influences. £18.99
CHEMISTRY SET / PINK FELT TRIP LP Due in June on Fruits De Mer label. New album by neo-psych outfit. Pressed on pink vinyl. £18.00
COUNT BISHOPS / SAME LP Reissue of debut album. £16.99
JESSE HECTOR / IT AIN'T EASY LP Last copy! Collection of his 90s recordings, including three that have never appeared anywhere before. £23.99
MAGIC MIXTURE / THIS IS... LP Late 60s UK psych rarity. 180 g vinyl. £15.99
PRISONERS / LAST OF THE FOURFATHERS LP Blue vinyl issue of 1985 album. £20.99
PRISONERS / THEWISERMISERDEMELZA LP Orange vinyl reissue of 1983 album. £20.99
SENDELICA / AND MAN CREATED... (2LP) Last copy! 2021 album on FdM. Die cut sleeve. £21.00
SUPERFJORD / FOR THE MOMENT VOL 1 LP Last copy! Live album by Finnish psych-rock-prog outfit. On FdM. £16.00
TELEPHONES / PROSAIC TURBULENCE Brand new album from Derby neo-psych outfit. £21.99

POST/PACKING UK: CD/2CD/7"/DVD £1.55 first then 50p after / Multiple CD/DVD Sets £3.50 first, then £0.50 after / LP £3.50 first then £0.50 after. Double LP £4.00
Cheques/P.O.'s payable to Heyday Mail Order. Please include telephone number.
Please include SAE/IRC if requiring information by post ..Thanks.

MasterCard VISA Maestro

UNDER THE RADAR

Artists, bands and labels meriting more attention

This month: The Chemistry Set

The Chemistry Set emerged in the late 80s, indie's peak period, but they never stared at their footwear or chased a buck in the indie-dance scene: their guitars pulsed with psychedelia. Now operating as a multi-instrumentalist duo of Dave McLean and Paul Lake, they are modern psych stalwarts whose inventiveness, craft and wit are adored by a tight-knit fanbase, and their swelling discography is packed with collector-tempting treasures.

Their heavyweight, strikingly packaged *Pink Felt Trip* arrives in June. Perhaps they'll be less of a niche attraction this time. If anybody's earned recognition, it's The Chemistry Set, with around 60 releases behind them. Their excitement about the album is palpable. McLean says: "Lockdown found me and Paul jamming for months. Several songs came together. Pink Felt Trip was one. We love *Safe As Milk*-era Beefheart, Zappa's *Freak Out* and The Red Krayola, and wanted to make a song which mixed the three of them. Oh, what fun we had! We dropped to a low modal open tuning to get that bassy guitar sound. Paul played like [The Magic Band's] Jerry Handley, that elastic band bass. We shared John Lee Hooker riffs. The a cappella on the outro is 100 per cent Zappa and the lyrics are free-form surreal comedy: 'Here it comes, it just ate Air Force One.' A be-bop scat kinda thang!"

Pink Felt Trip's vivid sleeve was designed by Robin Gnista, creator of stunning imagery for John Cale, Television and Levitation Festival. "Best artwork we've ever had," McLean marvels. "The font for the credits is the same as on *Revolver*. Give that man a gong!"

Gnista had top tunes to inspire him, such as the chatty but baroque Lovely Cup Of Tea, The Byrds-plus-Mellotron Legend Of A Mind, and the grinding riffola of FireFly. *Pink Felt Trip* passes the acid test because The Chemistry Set put in the homework. Their career, a word that fits them for its definition of moving in a wild way as much it does their working life, is the embodiment of that psych axiom, a long, strange trip. They've been devoted to this music all their adult lives. Lake was smitten by a Red Krayola track spun at London's Clarendon in '83, and Eight Miles High hypnotised McLean when he heard it at a friend's place while playing table tennis: "I was 13. I fell in love with the Rickenbacker 12-string and four-part harmonies."

First love never dies, but it can screw you around. The youthful Chemistry Set were hardly in sync with the 80s. "We didn't feel we were going against the grain," muses Lake. "We played what we liked at a time when guitar bands were re-emerging from new wave and synthpop. We never thought further ahead or analysed it."

Their records were underground affairs, including a 1988 self-titled cassette LP for the fondly remembered Acid Tapes. Lake recalls: "We made home demos when we got together in our late teens, recorded on a hired four-track cassette. We were only experimenting. We were amazed the songs were released."

"We work in a certain style but never follow a formula"

They enjoyed a period as lords of flexipsych, *Unhinged*, *Bucketful Of Brains* and *Sound Affects* spreading their sound across Europe. "It was cool," purrs McLean. "We loved them; it's especially nice to be on a flexi on a magazine cover. It opened doors."

Another format they favour is EPs, some featuring Spanish versions of songs: "Always loved EPs; four songs is about right," McLean nods. "Half our live band are from Spain. Spanish artists covered our songs in Spanish; one in French. We thought, 'We're Europeans *[laughs]*, why not sing in Spanish?'"

One 12" maxi suggested commercial potential: "In 1990 Don't Turn Away hit the Indie Top 20, which was weird; maybe we had something," McLean wonders. John Peel became a big fan but these psychedelic scientists never played a Peel session. McLean sighs: "I normally did promotion, but I was on holiday. Another member sent our latest 12" to John Peel, who played it. That member left. Years later, he told me Peel sent a handwritten note, saying he liked our music, would we do a session? To say we were incandescent with rage is an understatement. 'Why didn't you tell us?!'"

They suffered further FM mayhem. "A Spanish station, 1990," Dave gulps. "The DJ hands us what we think is a joint. I get the giggles and feel like I want to wet myself. Afterwards, we said, 'That was strong dope!' The DJ laughed, 'It was not dope, it was *CRACKA [Spanish for 'crack' – Drugs Ed].*'"

Escaping gravity was anything but cosmic. Lake grimaces: "We played at a shithole supporting a punk-metal band. Dave broke his kick pedal. Some punk girls took great delight in continually spitting at us until he fixed it. By the time we restarted, we looked like we'd emerged from a bucket of wallpaper paste." McLean adds: "An executive from Warners came to Derby from London to see us play but we got stuck in a snowstorm on the M1. We did a New York showcase for a roomful of execs, but *nada*. Lo and behold, our singer leaves, we rebrand as The Set and sign to Polydor within six months."

Two singles for the major in 1992-3 proved a false dawn. "The A&R man saw us as a cross between Small Faces and Blur; we saw ourselves as a hybrid of The Red Krayola and Beefheart. Guess what happened? A megatronic mental implosion meant therapy, cocoa and tiddlywinks for years. Nurse, where are my slippers?"

They took a lengthy break, returning in 2008, reclaiming their scientific moniker, rebuilding their following. In 2016 they unleashed the delicious *The Endless More And More* on Fruits De Mer, its title full of mystery. McLean explains: "A friend in Barcelona decided to study astronomy. That rubbed off on me. Space is *The Endless More And More*. It also means the day-to-day drudgery people endure but view it another way and it's all the possibilities we have. I had to get *And More* in a title because Love are my favourite band." Adds Lake: "We work in a certain style but never follow a formula. We continually freshen things up, experiment with instruments, tunings. Like last year, we bought a setar direct from Iran. Life's too short to follow a recipe."

Much of The Chemistry Set's music remains obscure, which is one of the curious joys of their [*Pink Felt*] trip: "Since we returned in 2008, the majority of fans never heard us in the 80s. I really dig that," asserts McLean. "For me, the plan's simple: carry on making great music, turn more people on."

Interview: Ian McCann
Pink Felt Trip *is released on Regal Crabomophone/Fruits De Mer in June.*

GIFT YOUR DAD A SUBSCRIPTION TO ONE OF OUR MAGAZINES THIS FATHER'S DAY!

'THE HOME OF VINYL'

PLUS! A FREE COPY OF RRPG 2022 (WORTH £30) WITH RECORD COLLECTOR

EACH MAGAZINE COMES WITH A FREE GIFT*

BUY YOUR GIFT SUBSCRIPTION NOW

For *Record Collector* visit: bit.ly/rcfdpr22

To subscribe to all other magazines contact us quoting RCFDPR22 via:

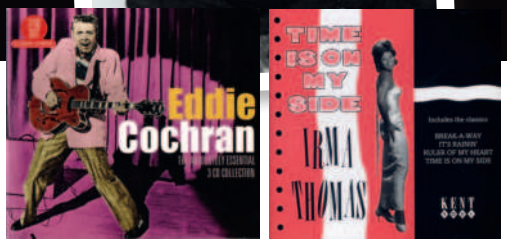
subscriptions@metropolis.co.uk **020 8752 8193**

*Offer is only applicable to a 1 year print CC/DC subscription. Free gift is only applicable to the first 100 orders

THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: Sharon Sheeley



Pioneering songwriter and prime mover, Sharon Sheeley, was only 16 when she befriended Elvis Presley and attempted to date Tommy Sands, who was then riding high in the charts with Teenage Crush (1957). At the show where Sheeley first met Sands, she also met Gene Vincent who offered her a drop of the hard stuff, though an underage Sheeley had the good sense to decline.

Realising she had the nerve to charm her way into the orbits of rising stars, Sheeley next set her sights on Ricky Nelson; the all-American clean-cut kid soon fell under her spell. As her confidence increased, she began setting her poems to music and, with the aid of a former schoolfriend, recorded a demo of one: a composition entitled Poor Little Fool.

Rock'n'roll then being a male-dominated business, it took all of Sheeley's quick-wittedness and cunning to persuade Nelson to record the song before he discovered the true identity of its composer. A doo wop classic, Poor Little Fool (1958) gave Nelson one of his biggest international hits, confirming Sheeley's reputation as a songwriter.

Her association with Nelson sparked her interest in The Everly Brothers who had just charted with their first hit, Bye Bye Love. Conspiring to meet them after their first major concert, she began a brief liaison with Don before realising that he was married. However, her friendship with the pair endured.

It was through her association with the Everlys that she first encountered Buddy Holly, and more significantly, Eddie Cochran, whom she thought the most beautiful man she had ever met. Determined to win her way into his heart, Sheeley wangled her way into his entourage. She handled interviews and promotional duties and attended recording sessions, while also writing *Shari's Column* for *Photoplay* magazine, keeping readers abreast of the music scene.

According to Sheeley, they worked together for two years before a cautious Cochran popped the question and they became engaged, though it was never officially announced in fear of jeopardising his career.

Inspired by the love of her life, Sheeley wrote several numbers – including Love Again and Cherished Memories – dedicated to Cochran, and in a more comical vein she also composed Hurry Up, a send-up that mocked her own habit of always showing up late. Though Cochran worked up an arrangement, he passed it onto Richie Valens whose boisterous version was featured on his album *Richie* (1959).

In collaboration with Eddie's brother Bob, she also wrote Somethin' Else; one of rock'n'roll's evergeen songs.

Miraculously, Sheeley survived the critical injuries she sustained in the car accident that killed Cochran at the end of his UK tour in April 1960. But in truth, neither she nor fellow passenger Gene Vincent ever fully recovered from the trauma that would haunt them both to the end. Determined, however, to continue in the music business, she developed a close working relationship with a young singer named Jim Smith who was then using the stage name of Jett Powers. He may have been a wilfully irresponsible individual, but Sheeley saw his potential and convinced him to adopt the moniker of PJ Proby (after a high school flame of hers) and found him work with Liberty Records cutting demos for other artists. Later, she secured him a contract with Jack Good who steered him to a string of hits before his ego began bursting at the seams.

Sheeley saw his potential and convinced him to adopt the name PJ Proby

In 1961, Sheeley married Jimmy O'Neill, one of the most popular American DJs at the time, with his own show on Los Angeles radio station, KRLA. With the aid of Jack Good they conceived the idea for *Shindig!*, a musical variety show that aired on ABC from 1964-'66, and regularly featured those acts that spearheaded the British Invasion.

It was O'Neill who introduced Sheeley to Jackie DeShannon, with whom she went on to write a number of hits: Dum Dum (1961) and Heart in Hand (1962) for Brenda Lee; (He's) The Great Imposter (1962) for The Fleetwoods, a song that gained further credence after being featured in the coming-of-age movie, *American Graffiti* (1973). The pair also penned Breakaway for soul queen Irma Thomas, later a worthy UK hit for Tracey Ullman in 1983.

Besides writing material for Dobie Gray, The Crickets, the Kalin Twins and Duane Eddy, the pair also wrote several tracks for The Searchers, and when drummer Chris Curtis left to concentrate on songwriting he also partnered Sheeley for a number of compositions including Night Time (1967), a soporific ballad recorded by Paul and Barry Ryan.

Following the break-up of her marriage to O'Neill at the end of the 60s, Sheeley withdrew from the music business and severed her songwriting collaborations. She still wrote sporadically for one or two good friends and encouraged new recruits to the cause like Brian Setzer and Lee Rocker. In 1988, Levi's ran a hugely successful ad campaign for 501 jeans entitled "Eddie Cochran". Featuring C'mon Everybody as the soundtrack, it recreated the New Year's Eve party of '58 hosted by Cochran when he invited Sheeley to join him and a few close friends in his New York hotel suite. Having repeatedly failed to impress him with her knock-'em-dead wardrobe, Sheeley opts to wear a T-shirt, tennis shoes and blue jeans, and, from the smile upon Cochran's face, the viewer can deduce her appearance had the desired effect.

In 2010, some eight years after her death, aged 62, Sheeley's autobiography, *Summertime Blues,* was posthumously published. While for the most part she look=ed back fondly upon the impetuous days of her youth, she acknowledged her naivety when faced with the questionable machinations of the hit factory.

"Myself, and my idols, we were so young, so innocent in the ways of the business world," she wrote. "Then, suddenly, with the speed of a bullet, came fame, frantic hysterical fans, and yes, the money; more money than any of us thought could have existed. So, we either learned how to manage it, or we lost it. Some of the process was fun, much of it was not. For many of us, life turned ugly and hard. Some of us died blazing the Glory Road."

Words: Lin Bensley

Eddie Cochran* The Absolutely Essential 3 CD Collection *is available on Big 3 Records.

Jims Vinyl
152 Church Street
FY1 3PS
Blackpool

Independent record shop specialising in good quality used/brand new vinyl.

From 60s, 70s, 80s, Rock, Disco, Soul, Funk, Punk, Hip-Hop, Indie, Jazz, Japanese Imports and various music memorabilia.

Inquiries via Danny / Tony
Contact Number: 07471 931702
Email: jim.no1@gmail.com

THE RECORD SHOP
37 Hill Ave. Amersham, Bucks. HP65BX
New and Second-hand Vinyl Records Bought & Sold
ROCK, JAZZ, BLUES, FOLK, SOUL, COUNTRY & CLASSICAL
CDs, DVDs, Musical instruments, Sheet music & Accessories
Near Metropolitan Railway station

Mon to Sat 9am-6pm
Tel: 01494 433311
www.therecordshopltd.com

After years of trading at record fairs we now have a high street presence. So come on out to the 'Suburbs' and check out the Sounds!

LPs & 45s, CDs, Collectables & Memorabilia.
10,000+ items in stock. Records bought & sold.

SOUNDS OF THE SUBURBS
a real record store

Tel: 01895 679209 Mob: 07504 467188
110 Victoria Road, Ruislip, HA4 0AL
Open: Friday & Saturday - 10.00-18.00
2 minutes from Ruislip Manor Underground Station
soundsofthesuburbs@yahoo.co.uk
Sounds of the Suburbs Record Store

SLIPPED DISCS

NEW & USED VINYL
QUALITY CDs & COLLECTIBLE CASSETTES

RECORDS WANTED

UNIT S COBBLESTONE WALK
74 HIGH ST
STEYNING WEST SUSSEX
BN44 3RD

slippeddiscssteyning@gmail.com

Across The Tracks,
110,Gloucester Road,
Brighton
BN1 4AF
01273 677906

email edfrombrighton@tiscali.co.uk

Rarities and Bargains...
Large stock of Rock, Pop, Jazz, Soul, Funk, Dance, Classical, Reggae…

Open Mon-Sat 10 until 6
Sundays 12 until 4

RECORD Collections wanted
TOP CASH PAID!
Travel no trouble

Life of Vinyl
FIND US ON-LINE AT WWW.LIFEOFVINYL.COM

Tel: 01642 763322
INFO@LIFEOFVINYL.COM

FIVE RISE RECORDS
BINGLEY

www.fiveriserecords.co.uk
NEW & USED VINYL BOUGHT AND SOLD
Mail Order Service • New Releases
Secondhand • New Bigger Premises

Located near the historic Five Rise locks in Bingley, West Yorkshire, why not visit and make a day of it!

30E Park Road, Bingley, BD16 4JQ
Tel: 01274 512867
sales@fiveriserecords.co.uk
Follow Five Rise Records

VINYL TAP
WWW.VINYLTAP.CO.UK
42 John William Street Huddersfield, HD1 1ER

Mail Order: 01484 845999
Shop: 01484 517720
email: sales@vinyltap.co.uk

MON - SAT | 09:00 - 17:30

OVER 150,000 ITEMS IN STOCK
IF YOU CAN'T FIND IN STORE, PLEASE ASK

RECORDS WANTED

ZIPPO RECORDS
AT BOLT MOTORCYCLES
1 BOUVERIE ROAD
STOKE NEWINGTON
LONDON N16 0AH
INSTA: @ZIPPO_RECORDS

Cardiff RECORD EXCHANGE
VINYL RECORDS BOUGHT AND SOLD
Cardiff's new record shop

THOUSANDS OF QUALITY
SECOND-HAND RECORDS IN STOCK.
RECORD COLLECTIONS SOUGHT.

TEL: 02922801490 MOB: 07833053631
CARDIFFRECORDEXCHANGE@GMAIL.COM

WEDNESDAY - SATURDAY 10:30 - 17:30
67 WHITCHURCH ROAD, CF143JP

The Wax Factor
Record & CD Collections Wanted
Rock, Punk, Soul, Reggae, Blues, Jazz, 50s, 60s... Albums 7 & 12" singles...
Cash Paid
24 Trafalgar Street
Brighton BN1 4EQ
t. 01273673744
m. 07710777009
e. alwax@hotmail.com.
w. www.thewaxfactor.com

Brand new RECORD SHOP In TUNBRIDGE Wells, KENT

Selling pre-loved and new vinyl records
Records bought—sold—exchanged
Open 2nd of April—Opening days:
THURSDAY / FRIDAY / SATURDAY
20,000 records in stock. Psych, Blues, 70s Rock, Jazz, Soul, Punk and much more.
5 minutes from train station.
Easy parking nearby. Come on down!
SUGARBUSH RECORDS, 2 LONDON RD, TN1 1DQ
WE ARE BUYING RECORDS NOW
Phone / text 07514 441 939

SUGARBUSH RECORDS
WWW.SUGARBUSHRECORDS.COM

CLOCKTOWER MUSIC BRIDPORT
CLOCKTOWER TOO

WE BUY SELL TRADE
vinyl and memorabilia

CLOCKTOWER-BRIDPORT
DORSET DT6
voted the best independant record shop in the west!
01308 458077
clocktowermusic.co.uk

EAST LONDON'S VINYL HUB
WALTHAMSTOW
3 RECORD SHOPS SELLING & BUYING EVERY KIND OF MUSIC
ALL UNDER ONE ROOF AND 5 MINUTES WALK FROM WOOD STREET OVERGROUND STATION
OPEN 10.30AM TO 5.30PM TUESDAY TO SATURDAY
WOOD STREET INDOOR MARKET
98 WOOD STREET, LONDON E17 3HX
TEL: 07722796861 / 07578246246

Flashback
FLASHBACK RECORDS
20,000+
VINYL RECORDS & CDs AT THREE LONDON LOCATIONS. SHIPPING WORLDWIDE
www.flashback.co.uk
Tel: +44 20 7354 9356

10 OF THE BEST

This month: **Flora Purim**

Return To Forever ***Light As A Feather*** (Polydor PD5525, LP, US, 1973) **£15**

Arriving in the US in 1967, Rio-born Purim worked with saxophonist Stan Getz before entering the orbit of Chick Corea when her husband, percussionist Airto Moreira, played with him in Miles Davis' band. When Corea founded Return To Forever in 1972, he recruited Purim and Airto. The best album they appear on is *Light As A Feather*, where the singer's unique otherworldly vocals sounded like a lysergic amalgam of Sarah Vaughan and Astrud Gilberto. It duly anointed her the "First Lady of Fusion".

Butterfly Dreams (Milestone M-9052, LP, USA,1974) **£15**

After her scene-stealing stint in Return To Forever made the jazz world take notice, in late 1973 Purim signed with the Milestone label run by producer Orrin Keepnews, who brought in some heavy hitters for this, the singer's US debut LP; they included tenor saxophonist Joe Henderson and keyboard maven George Duke. Ranging from whispered incantations to echoing animal cries and glass-shattering primal screams, Purim's six-octave voice is employed like an instrument, weaving wordless melodic lines to create texture and atmosphere.

Stories To Tell (Milestone M-9058, LP, USA, 1974) **£15**

After *Butterfly Dreams* brought her both critical and public acclaim, Purim's career trajectory quickly took a downward turn when she was jailed in August 1974 for cocaine possession; just prior to her 16-month period of incarceration in LA's Terminal Island prison, she recorded *Stories To Tell*, her second Milestone LP. Using a broader palette of tone colours than *Butterfly Dreams*, it included a stellar cameo from Carlos Santana, whose soaring guitar flies high alongside Purim's stratospheric whale-song-like vocals on the giddy fusion groove, Silver Sword.

500 Miles High (Milestone M-9070, LP, USA, 1976) **£15**

Recorded in July 1974 at Switzerland's Montreux Jazz Festival, this stunning live album reveals how compelling Purim was in concert; mystical and intoxicating, her magnetic performance radiates a primal energy via an array of vocalisations that conjure up the sounds of the Amazon rainforest. Purim mines her Brazilian heritage on tunes by several of her countrymen including Milton Nascimento. The album's centrepiece is the title song; more emotionally intense and instrumentally looser than Return To Forever's original studio version.

Open Your Eyes You Can Fly (Milestone M-9065, LP, USA, 1976) **£15**

More of a sorceress than a singer, Purim seemed able to summon spirits from the natural world on this album that features the heavy presence of her Brazilian mentor, arranger, flautist, and keyboardist Hermeto Pascoal. Using her voice to create sound effects (ranging from simian shrieks to sub-aquatic ululations), which she combined with free-flowing improvised melodies, Purim showed that she was a pioneer who extended the boundaries of jazz singing. The standout cut is the Chick Corea co-penned Sometime Ago, on which Purim jousts with David Amaro's frenetic guitar.

That's What She Said (Milestone M-9081, LP, USA, 1978) **£10**

The electric keyboard wizard George Duke had been an omnipresent figure on all of Purim's previous Milestone albums and was promoted to producer on this outing, where he injected a funkier, R&B sensibility into the singer's music without sacrificing her inherent Brazilian-ness. Backed with the cream of LA's fusion fraternity, Purim shows her prowess with wordless improvised vocals on the breezy title song, the earthy bass-driven Juicy and the fluidly funky Hidden Within.

Carry On (Warner Bros BSK 3344, LP, USA, 1979) **£10**

Purim joined Warner Bros in 1977, where she released three albums that were much more commercially oriented than her previous work; *Carry On*, her final offering for the company helmed by George Duke, was undoubtedly the best of them. He placed Purim's voice in a range of different settings that included the Latin-inflected title song; a chunk of searing disco-funk featuring vocal gymnast Al Jarreau. The killer song is Love Lock, a version of a wordless vocal tune by the US R&B group Mtume, defined by an ethereal melody over jazzy chords.

Flora Purim & Airto ***The Magicians*** (Crossover CR-5001, LP, USA, 1986) **£10**

Danger Zone singer Kenny Loggins and keyboard magus George Duke enjoyed cameos on this largely overlooked album, one of Purim's myriad collaborations with husband Airto. The slow bluesy ballad, Esquinas, found Purim nominated for a Grammy in the Best Jazz Vocal Performance, Female category but collectors seek out the LP for the cult favourite Jump, a percolating, riff-heavy Latin fusion groove that went down a storm on London's Dingwalls' dancefloor back in the day.

Speed Of Light (B&W Music BW044, CD, UK, 1995) **£4**

The second of two Purim albums released on a short-lived label run by the British hi-fi speaker company Bower & Wilkins in the mid-90s, *Speed Of Light*'s immersive soundscapes offered a contrasting approach to the singer's jazzier 70s albums. Sonically, it's defined by lush, layered synth textures, lyrical fretless basslines and polyrhythmic percussion patterns over which Purim's voice cavorts like a kite dancing in the wind.

Perpetual Emotion (Narada Jazz/Virgin VNDCD 99, CD, Europe, 2001) **£4**

Though she could never be described as an orthodox jazz singer, Purim allowed us to hear what she could accomplish in more of a straight-ahead jazz setting with this stupendous album. More restrained vocally than on her 70s oeuvre, she serves up a great reading of the Kurt Weil-Ira Gershwin standard My Ship as well as a striking interpretation of Chick Corea's Crystal Silence. Best of all is a lush, harmonised version of Antonio Carlos Jobim's Fotografia, which is truly memorable.

Words: Charles Waring

If You Will, ***Flora Purim's first solo album in 15 years, is released by Strut Records.***

PRE-ORDER NOW

Record Collector Presents... Marillion is a new, one-off magazine that celebrates one of the most-loved legends of modern progressive rock. Fans and collectors will find a wealth of stories here, featuring brand new interviews with former vocalist and songwriter Fish, longstanding frontman Steve Hogarth, plus an in-depth interview with their visual maestro Mark Wilkinson.

The doors to The Marillion Museum are thrown open to reveal priceless artefacts from test pressings to tour togs worn by the band and crew, and some of Marillion's most ardent collectors show off their treasures. Celebrity fans also tell their stories – including prog polymath Steven Wilson – and Marillion's backroom team come forward with tales from behind the scenes.

Meanwhile, our *RC* writers have revisited every studio album and small-screen release, and we have an eye witness on the feted Marillion Weekends. There's some exclusive, never-before-published images from 1980, a Marillion Aylesbury Trail and much more… so roll up, roll up, get your copy here! Your fantastic place awaits.

In shops from 26 May

or pre-order now from: shop.recordcollectormag.com

GET INTO THE GROOVE

with

The Loricraft Record Cleaner

LORICRAFT AUDIO by SME

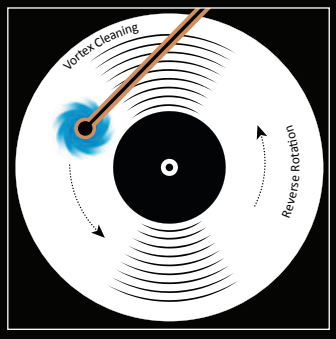
Keeping your vinyl records clean is vital for sound quality.

Records are valuable analogue assets and it's important that they are cared for to preserve sound quality, reduce static charge and reduce wear. A properly cleaned record enables all of the musical detail to be heard vividly and enjoyed exactly how vinyl is meant to be enjoyed without unwanted noise and sound distortion caused by dust, dirt and contamination.

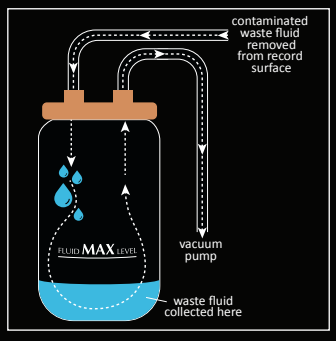
For over 3 decades the Loricraft Professional Record Cleaner has been the reference standard record cleaning machine used by the world's leading record studios, record dealers, serious collectors and vinyl enthusiasts. Designed for use on all record types, LP's, Singles and Shellac 78RPM.

Made by SME in West Sussex England

Wet Process Vortex Cleaning
Cleans deep into the record groove



Forward & Reverse Motor
Enables cleaning in both directions



Waste Fluid Vacuum System
Dirt removed, record dried ready to play

Quiet Operation
Very low noise level

For more information please contact
+44 (0)1903 814 321
enquiries@loricraftaudio.co.uk

www.loricraftaudio.co.uk